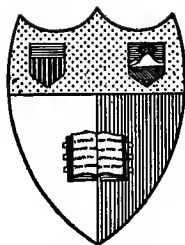


DRAWING

A. S. HARTRICK, R.W.S.

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DRAWING

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DRAWING

FROM DRAWING AS AN
EDUCATIONAL FORCE
TO DRAWING AS AN
EXPRESSION OF THE
EMOTIONS

BY A. S. HARTRICK, R.W.S.

With a Foreword by
George Clausen, R.A.

Le Dessin
C'est la probité de l'Art
(INGRES)



LONDON
SIR ISAAC PITMAN & SONS, LTD.
PARKER STREET, KINGSWAY, W.C.2
BATH, MELBOURNE, TORONTO, NEW YORK
1921

PRINTED BY
SIR ISAAC PITMAN & SONS, LTD.
BATH, ENGLAND

@ 35541

To F. MORLEY FLETCHER in token of friendship.

At his suggestion this book was begun, without his encouragement it had never been finished.

My thanks are also specially due to Mr. George Clausen and to Mr. J. H. Mason, who have read the proofs and helped me with their experience to remove some blemishes.

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FOREWORD

MR. HARTRICK is well qualified, by his excellent work and his long experience, to write on the subject of drawing. He needs no introduction ; but, as I have been associated with him in organizing the teaching of drawing in certain schools, he was good enough to ask me to write a few lines by way of preface. His book is a plea for sound teaching : it may be called, in the best sense, Academic. He states his views clearly, and buttresses his position by the authority of many eminent artists whom he has known, as well as by that of the great Masters of the past ; and his conclusions are not likely to be seriously challenged.

It is a time of change, and the arts, like many other things, are just now in a somewhat chaotic state. Long-accepted theories and practices are questioned and even discredited, new theories and points of view are put forward, and in spite of able advocacy, fail to gain general acceptance. It is widely felt that too much useless lumber has accumulated around the old methods, and many urge that it is necessary to begin again at the very beginning. Prehistoric and savage art, the art of the East, the earliest primitives, the drawings of children—every

direction in which the artistic spirit has shown itself—has been explored in the search for some foundation, which it is felt the methods of the schools do not give.

This feeling of the inadequacy of current academic teaching is quite healthy, there is good ground for it ; but there is no ground for the present fashion of throwing all traditions aside and assuming a borrowed-simplicity. The knowledge of form, and of the means of expression, through the representation of form, which has come to us through the centuries, is sound, and is still the best to follow ; and in the earliest stages of instruction, the simple discipline of eye and hand—to be able to see a shape and to record it by a line—is a most valuable training, not only for itself, but for the increased power of accurate observation which it gives, and of delight which the discovery of beauty in Nature brings.

The art school is necessary nowadays : it is the only available means for learning. But it is an artificial institution—sheltered—its conditions do not correspond to those of ordinary experience ; its studies are restricted too much to certain aspects of Greek and Roman art, and to the posed model. The general development of Art is but little studied, so that there is a certain narrowness in its view ; and a superficial kind of realism has supplanted the keen search for form on which all good art rests. The letter tends to kill the spirit, and if art schools are to be of real use they must widen their outlook ; it is their narrowness that repels students, even from the good in their teaching.

Mr. Hartrick rightly desires to bring to the study

of drawing, and also to the schools, something of the free outlook with which we face the world in daily life, so that there shall be real impulse and search for expression behind the work done. In this he follows that great teacher, Lecocq de Boisbaudran. And his recollections of Van Gogh and Gauguin, who, with Cézanne, are among the most potent influences with the younger men to-day, remind me—it is worth mentioning—that these three men all began their artistic studies late in life. That is to say, they entered the schools with the eyes of men loving art, who knew the world, and who knew what art stood for. They saw the weaknesses of the schools of their day, and tried to get back to simplicity, and directness of expression, through the clear statement of the essentials of form. Expression is the main thing, the backbone of the art of all times and countries ; and it rests mainly on drawing.

GEORGE CLAUSEN.

DRAWING

CHAPTER I. THE POINT OF VIEW

BEFORE writing on any art with a critical or constructive aim in view, it is, I believe, necessary to state, as well as one is able, what is the point of view of the writer: otherwise, the field being as wide as human nature, there is the probability that both writer and reader will find themselves lost in a maze of side issues, and never meet on ground where each will have a chance of understanding or being understood by the other. Some common ground of sympathy must be reached by both to start from; for it is a characteristic of a work of Art that it will convey nothing of any value except to a mind tuned to receive it.

Therefore, in front of anything I have to say on my subject "Drawing" I would set the advice of Ascanio Condivi the pupil and friend of Michael Angelo; advice as true to-day as when first written 500 years ago, and never to be lost sight of by teacher or student who faithfully seeks the truth: "If anyone desires to bring forth a great work in Art worthy to be read or seen he must work in the same way as the first great example, or at least similarly, and go

by his road ; for, if he does not, his work will be much inferior ; the worse the more he diverges from the direct path." At the first glance this might be claimed an out-and-out plea for Tradition ; and, as has been well said, the weakness of Traditional Art is that it has not the power to resist corruption from without : that it is beautiful by habit rather than from intention. This is a warning excellently well put. Tradition that has lost its power of inspiration is a dead thing, but Condivi's advice, I hold, makes no fetish of Tradition as such. Mark what he does say. " Go by his road." And what is that road ? From records we have of the lives of great masters I think it might be indicated shortly. They looked at Nature and trusted their own vision, taking what help they wanted from those who had gone before to guide them in their path. The road of development in Art is not such that it leads to the summit of one peak, but rather to a mountain range where there are many peaks, some of which are still virgin, and no one who follows can go higher on one that has been conquered than the first great man who won there.

Drawing is the basis of all the Arts and Crafts. In its infinite variety of application it may even be called their Alpha and Omega, their beginning and their end. There are two manifestations of this Art of Drawing : (1) *The Decorative*. Common to all civilizations of East and West this seems to accept instinctively the limitations imposed by the fact that it has to be presented in two dimensions, length and breadth. It deals with objects, without regard to their appearance as seen in relation to things about

them or to the laws of perspective. For instance, it is possible decoratively to show the four sides of a house at once. In treatment it is essentially abstract, yielding itself readily to the limitations of the various crafts through which it finds its most natural expression. Dependent on line, mass and colour used flatly, the patterns of all textiles and fabrics spring from it. In England we have specialized the word "Design" to cover this method of drawing. (2) *The Imitative*. This is drawing as most people know it. Its aim is to represent, on a flat surface, the appearance of things in three dimensions, with light and shade and all the resources of aerial and linear perspective to support it.

In French the single word "Dessin" covers both cases; and Gallic thought, which is very logical, appears to be unwilling to separate them. It is doubtful if we have been wise to do so, for after all, where does design differ from drawing as Art, except in so far as it may be said to be the better part of it? The manner of distribution of the light and shade and of the accents in an ordinary pencil drawing is of the essence of design, for the decoration so produced is what renders the drawing interesting to others or the reverse. Alfred Stevens, sculptor, painter and decorator, one of the greatest artists England has produced, has said, "I know of only one Art—Design."

Rodin, the greatest modern sculptor of France, has written of himself "I studied the antique, the sculptors of the Middle Ages, and I went to healthy Nature. After the first gropings I gained courage

with every step. I saw that I was in the tradition of freedom and truth. I uphold the traditions of the Primitives, the Egyptians, and the Greeks and Romans." He concluded with the proposition "There is only one Art—*le Dessin*."

It has always appeared to me of extraordinary interest that these two great artists, looking at things from apparently different points of view although both found the final expression of their talents in sculpture (*i.e.*, working definitely in three dimensions rather than two), should in their mature years have arrived at the same conclusion. Stevens, a great painter and decorator as well as sculptor, steeped in the spirit and learned in the technique of the Renaissance while yet maintaining his own individuality, is a perfect example of the results following on Condivi's advice. Rodin has experimented more freely, but in the quotation from his own experiences given above, his "*credo*," it is obvious that he had done likewise.

Since writing the above, I find that Michael Angelo himself had announced his adherence to the same formula in terms even more explicit. His exact words are to be found in the last of three dialogues, recording conversations with Michael Angelo, by Francisco D'Ollanda, a Portuguese miniature painter who was in Rome in 1538 and a friend of Michael Angelo in his old age. This manuscript was first published in 1896. The translation I give here is that from Sir Charles Holroyd's *Life of Michael Angelo* (Duckworth).

Michael Angelo answered him: "Do not be surprised, Sir, and as regards this I wish now to state

my views about the noble art of painting. Let every man who is here understand this well : design, which by another name is called drawing, and consists of it, is the fount and body of painting and sculpture and architecture and of every other kind of painting and the root of all sciences."

In the second dialogue D'Ollanda also records the following as the only advice Donatello gave to his pupils : " Pupils, I give you the whole art of sculpture when I tell you to *draw* ! "

Again, I would submit that drawing is a universal language and can no longer be confined within parochial or even national limits as some would have it. Our artistic ideas in these days of photography and easy international intercourse are drawn from the whole world, and their secondary application becomes world-wide also. Whether this is for good or ill does not alter the fact.

In the teaching of drawing there are two main purposes : (1) To train the eye for accuracy of observation and the hand for precision of touch, and also to bring about perfect unison in their action. (2) Incidentally so to train the understanding, that the student recognizes the capacity of drawing for the expression, and communication to others, of his emotion or feeling. This power of expressing emotion, or feeling through representation, is commonly called " Art," it is using representation as a language, whose only limit is the student's own natural endowment. But it is possible to teach simple drawing to almost all persons with normal eyesight, and it can be made a valuable educational force, to be applied in many

walks of life. The advanced stages of drawing concern chiefly those who are emotionally constituted, or more than ordinarily sensitive to impressions of things seen, and, in the case of the working artist, specially gifted with the power to express emotion in terms of vision in the round or on a flat surface.

Any one who knows anything of the teaching of drawing at first hand is familiar with the charm and naïveté often displayed in the drawings of children. Their minds have all the advantages of the clean slate while their perceptions are keen and fresh to attack every problem. The question at once arises with the teacher—how to guide this first groping towards expression and beauty? What to do to avoid injuring or destroying this charming freshness of vision?

Certain people, conscience-stricken or ultra clever, seem suddenly to become aware of waves of crass stupidity about them, noting which they easily persuade themselves that a clean slate is the one thing necessary; and that therefore there is much to be learnt from the innocence of babes. But advocacy of the theory that the child should instruct itself and incidentally its teacher, if urged to the extent that has been noticeable in some directions of recent years, leads to the negation of education altogether. In my opinion, it does not get further than flattering the child and the parents unduly. There have been no convincing infant prodigies in the graphic arts so far as I can judge. What we need rather is a tightening up of discipline in this matter, after the kindergarten stage, if we are to expect results of real value.

I have met students who had originally been trained on what I will call the "go-as-you-please" lines. They have told me later, when it came to the test of real work and its result, they suffered from a lack of power to concentrate on the real difficulties. Those who hold the opposite opinions urge that the methods of the schools only lead to the murder of original talent in its first stages. To that I would reply that a talent that will not stand training is of no more use in the "race" than a racehorse which fails from a similar weakness; It is amazing how students will deceive themselves. I have in mind a certain Polish or Russian girl who had succeeded in exhibiting some of her work. She brought to me a number of splashy sketches of weird half-realized types of peasants working in an improbable land. They were full of vague suggestions of pictures one had seen, such as Van Gogh's Brabant peasants. I asked her where she had seen the originals of these subjects in real life, and she indignantly repudiated the idea that she had seen them anywhere, but prided herself that they owed their existence entirely to her own inner consciousness. There was nothing more to be said.

An Art student invariably begins by imitating his preferences in the work of those who have gone before, and usually succeeds in capturing only their weaknesses. The work of a great master is not to be understood, no matter how easy it looks, without time and study of the methods by which he arrived at his results. Another danger for the beginner is that too often he is led away by the glamour of a fashion or facility of execution the skilfulness or rudeness of

which is obvious and indeed invites imitation. Again, the imitation of the immature in Art is the easiest trick of all, and tricks invented by clever students go round a school like an infectious disease.

All the "Isms" of the last fifteen or twenty years merely represent the effort to retain or get back to the freshness and force of first impressions and they have been, nearly all, futile because of a self-consciousness which is too often but the sign of incompetence.

Nearly thirty years ago the Anarchists of Art in Paris suggested that the only way to get forward again was to burn the museums and make a fresh start. But the museums are still with us, better organized and more useful than ever.

I happen to have known personally at that time two of the men who, since then, have been exalted to the position of leaders of new movements in Art—Vincent van Gogh and Paul Gauguin. The peculiarity of these two men and, in my opinion, the reason for the particular direction they took arose from the fact that both of them came to the study of Art professionally after they had already arrived at mature years, with a considerable experience of the world and life behind them. This condition rendered the drudgery of a complete Art training irksome, if not impossible, for each. Being men of character and ability they thereupon sought a means of expression through the ruder and more primitive forms of technique. The result of this activity has been mainly to re-assert the importance of design and clearness of colour: nothing very surprising after all. Van Gogh as I knew him certainly would have been the last to

claim that he was doing anything absolutely new. The names of Rembrandt and J. F. Millet were constantly on his lips. Gauguin was more "intransigent." As an extreme individualist he disliked the teaching of academies with a violence that grew to be almost a mania. I was much interested to learn from him that he greatly admired the drawings of Randolph Caldecott (a self-trained artist) as shown in his books for children. That was the true spirit of drawing as he held it. All the same I am convinced from what I have heard him say on other occasions that if he had been able to draw his wish would have been to draw like Degas, one of the favourite pupils of Ingres, and, through him, in the direct descent and tradition in drawing from Raphael and the Italian Renaissance. As things were he had to content himself with more primitive methods which he developed in part from the study of thirteenth-century glass. In the early nineties it so happened that a number of French artists had their interest turned towards stained glass and were painting interiors of Chartres and other cathedrals. Gauguin was not the man to miss anything that might help him on his way.

Finally, I believe, it comes to this: that there are no short cuts to fine drawing or fine art of any kind. Time is the great solvent of the difficulty a contemporary finds in judging between what is ephemeral and what will be permanent in the Art about him. The "Old Master" as he is called has stood this test, and therefore I hold that to follow his way is the safest route for all of us; especially in the formation of what we call taste.

“ *Ars longa, vita brevis* ” summed up the situation ages ago. Not all the audacities of youth nor the sophistries of age will alter the matter one jot. As for originality, the temperaments of man being infinite in variety, a new thing will show itself in the way in which the temperament of an artist expresses itself through the medium of well-known laws. The man who is a creator in Art must forge for himself the weapons with which to win a perfect expression of his emotions, and until he has done so he is likely to prove incomprehensible to most of his fellow men. Fine Art is neither ancient nor modern, but of all time.

CHAPTER II. FOR THE "PLAIN MAN"

THE "plain man," as he calls himself in this country, will certainly make his perennial demand as to what is the use of drawing and what is the meaning of it as Art.

The matter has, of course, been argued and demonstrated a thousand times but so far as can be judged by results it has to be re-stated by everyone who ventures to write or speak on the subject. Therefore, I shall endeavour to state the case again as I understand it.

As we have seen, there are two manifestations of the art of drawing, the decorative and the imitative, and also two purposes in the teaching of it: (1) To train the eye to accuracy of observation and the hand for precision of touch, and to bring about their perfect unison in action. This is really an important proceeding in technical education and it is also a form of mental discipline. (2) To train them for expression of the emotions and provide a means to convey impressions to others. A training in simple drawing is applicable in a very wide sense to all persons with normal eyesight and will be found useful in most walks of life, peculiarly to-day when the danger of too much dependence on theory and book-learning tends to weaken, if not to atrophy, our powers of observation and the general aptitude to use our hands with firmness and precision. Further developments concern chiefly

those who are emotionally constituted and more than ordinarily sensitive to impressions of things seen. In both cases, however, it is the discipline of deliberate thinking that counts.

I shall now endeavour to illustrate this educational value in regard to life.

Drawing is first of all a convention by which we endeavour to represent the appearance of things that exist in nature in the three dimensions of length, breadth and thickness, on a surface that consists of the first two only. For this purpose, to begin with, most nations use a line. In Nature, of course, there are no actual lines anywhere, but spaces or masses impinging on each other, relieved by colour or tone, light against dark, or vice versa. This enclosing of a space by a line in imitation of some natural form is one of the earliest experiments of a child and very possibly proved one of the most effective means of developing the powers of observation, and later of reasoning, in primitive man: for it registered in permanent form the facts needed to reason from. Probably, at first, the object was mostly to record the shape and appearance of something very familiar or very strange (usually an animal) and to convey it to others. Next it became "magic" and took on symbolism. Development from this state through hieroglyphics or other picture writings to the shorthand signs we call script was but a matter of time. These signs lending themselves to tabulation and grouping, first as letters, then as words, led gradually to the conveying of abstract ideas from man to man and so to the summits of civilized thought.

As an instance of how closely primitive education, through drawing, of the hand and eye can be associated with the most recent results of modern science, I may mention that, according to a celebrated British General, when the foreign attachés in the Russo-Japanese War expressed astonishment that Japanese soldiers, otherwise almost mediaeval in their development, accustomed themselves with perfect success to handling the most complicated and delicate mechanisms connected with modern artillery and other engines of war, they were told by the Japanese Staff that the miracle was explained by the fact that every Japanese soldier had learnt to *write* his language. They went on to say that Japanese writing, which is a kind of ideograph, *i.e.*, a form of drawing, was so difficult that it took five years to master its intricacies, but it also proved a perfect training for hand and eye to act in unison and with precision. In other words, it comprised a liberal education in itself, giving the otherwise ignorant soldier a power of understanding construction and a delicacy of handling that could be explained in no other way.

During the first period of the great European War, I found a curious amplification of this. At that time we were using in this country a number of Japanese rifles for the preliminary training of our new armies, because a sufficient number of our own were not available, and I was told by an officer (who knew nothing of the Manchurian experience I have just mentioned) that our men were constantly losing parts of these rifles—particularly a spring connected with the loading clip—on account of the clumsiness of

their fingers and inferentially, it was added, of their wits. I believe that many of the anomalies of our present system of primary education might be explained in the light of this simple illustration. When I told this to a Japanese gentleman, his view was that the Japanese rifle in question was less perfect mechanically than ours, in that it was not equally "fool-proof." His answer lays bare the whole puzzle of industrialism to-day. When all machines are "fool-proof," shall we be better off, or more slaves than ever to relentless materialism without hope of escape?

On the emotional and aesthetic side, through which the meaning of Art explains itself, it is more difficult to expound a direct material use of the nature demanded by the plain man, for Art is an influence and not a measure. What is the use of a flower? May it not be with Art as with the flower? The busy workers of the world, attracted like bees by some brightness about it, or seeking sweetness, all unconsciously may fertilize an idea representative of the ideals of their time, that will flourish later for the advantage and development of generations yet unborn.

For some intimate reason of its own, and to the confounding of the Philistine, Art remains an expression of the mystery of life and of man's feelings about that mystery. As a flower turns to the light and takes its colour from it, so also is Art sensitive, and instinctively rather than consciously registers the phases of the age or period in which it was produced. It may be grand like the Roman, intellectual like the Greek, pretentious like that of Louis XIV, degraded, as were

phases of most epochs that have flourished in both East and West ; or again it may be merely mean, through the spirit of commercialism, as is much of the work of to-day. As were the people for whom it was produced so is the Art : that is the rule. So true is this that the greater portion of the valuable knowledge we have of civilizations now passed away is drawn from what has come down to us of their Arts. From these remains too we obtain our standards, not to copy slavishly, but as touchstones to test the value of our own effort.

It is to the Schools and Universities that we must look to see that these standards are not lost sight of in the hurry and struggle for cheapness in modern life. Once lost, as may easily happen, they are difficult to recover. This is specially the case with the artistic crafts.

Drawing is controlled by a few great principles ; nevertheless every craft has developed its own drawing, according to the possibilities and limitations of the material by which it finds expression. For instance, the drawing that is suitable for stained glass is not suitable for miniature painting, and again the drawing of an engraver is quite different in its intention from that of a painter. Yet every day we see all kinds confused and misapplied. The most difficult lessons to be learnt by the artist to-day have to do with the proper understanding of the limitations imposed by the material on the finished result. The ancients with their simple conditions of life and fewer distractions were not hampered to the same degree.

Here I should like to say something about an

instance of a recovery which it may be useful to compare with the Japanese report before mentioned. All who are interested in the subject must have noticed how the form and spacing of lettering, especially in advertisements and posters, have improved in recent years. Messrs. W. H. Smith & Son and the Underground Railway have been conspicuous by their work in this direction. Their printed advertisements are both clearer and more attractive and thus better fulfil their purpose. The cause is to be attributed chiefly to the publication of Edward Johnston's book on lettering and to the teaching developed from it through the London County Council Technical Schools and elsewhere. It is true that the roots of the matter probably lie even further back; to the movement, for example, initiated by Morris and others in the study of margins and types for the improvement of printed books. Johnston, however, by his individual researches brought to life again the craft methods of the scribes of the best mediaeval periods who fixed the form of letters, which were finally cut and cast as type.

By thus starting from the real foundation again, Johnston was able to build soundly and bring about a true renaissance of the Craft of Lettering, to the benefit ultimately of the plain man himself. For a long time little notice of these experiments was taken in this country; indeed it was cold-shouldered in the trade circles, which of course claimed that they knew best what the public wanted. But the Germans very soon discovered what was going on. Having first acquired the principles through one of Johnston's

pupils, they quickly got to work on their own account and produced several new founts of type which they sold back to us in England as admirable novelties.

At the same time, characteristically enough, they denied that they owed anything to Johnston, claiming that he had got his knowledge from the study of early German scribes. As a matter of fact the most beautiful and valuable part of his work came from Italian sources, with a good deal also from early English, and that astonishing and unique example of the work in early Irish monasteries displayed in the book of Kells, now deposited in the Library of Trinity College, Dublin.

Although we may not like German methods and bombast, it is sheer folly in these days of intense international competition to deny their enterprise, or the thoroughness with which they have kept themselves in touch with developments likely to prove useful in other countries than their own. Of such methods I can give a small experience of my own. Early in the winter of 1913 I was visited by an Austrian Pole, the Professor of Fine Art at a great Central European University. He had been interested in some work of mine at the International Exhibition in Rome, 1911, and being in this country wished to see me. He explained that it was the custom in his University to give the Professors nine months' leave of absence on full pay after every three years in order that they might study their particular subject in any foreign country they might choose. His intention in coming here was to study the Pre-Raphaelite movement in particular. He was writing a book on

European Art, was a contributor to German and Polish papers, and professed to be much interested in what he called our "Kultur." Incidentally he enlightened and surprised me as to the aspect the British Empire presented to the eye of a middle European. He held forth volubly on the magnificent markets the British artists and craftsmen had ready-made for themselves in our great Colonies and Dependencies, and appeared both astonished and incredulous when I explained that British artists were in no more favourable position in those countries than himself or any other foreigner.* Indeed, in such an esoteric matter as Art from their point of view the foreigner might well have the advantage. Of the artists here whose work he was studying, the late Walter Crane was of particular interest to him, especially his trade designs for wall papers, etc. He complained bitterly that he could find less information about him in the British Museum than he could in Berlin. Finally he saw Crane himself and got, I believe, what he wanted.

Stories like this show how the wind blows, and there is little doubt that now we have peace once more we shall need to be more alert or better trained for the business than formerly if we are to keep our markets in the world at large. With the advent of peace again the surprisingly prevalent opinion is that it is "good enough," and left at that. But if we are to hold our place not only in the Fine Arts, but in the

* Since the war this has been changed in so far as Australia, at any rate, is concerned. There a tariff is put on all except native Australian art.

industries and crafts dependent on design, the importance of a sound knowledge of drawing must be more generally recognized.

I hope that these few instances I have given will prove to the plain man something of the importance of the issues that may lie hidden under the apparent futility of teaching drawing.

CHAPTER III. ON LEARNING TO SEE

IN this place I intend to treat mainly of drawing as most of us are familiar with it, *i.e.*, dealing with the appearance of things seen, and their representation on a flat surface by drawing.

The first essential for a student of drawing is to learn to see: by this I mean learn to see in terms of his means of expression. When representing the appearance of an object on the flat surface of the paper drawn on, the student must realize that only what the eye receives from one fixed point of view and under one fixed set of conditions of light and shade can be represented at one time. Nothing that the mind knows beyond what the eye can see counts in this representation.

In these days of photography, when nearly everything that is printed is illustrated, and in spite of the theories of Futurists and others, most people no longer expect to see the four sides of a house shown in one elevation at the same time; nor do they, like primitives and savages, expect to have both eyes represented in a profile. I say "most people" because I remember that Mr. Joseph Pennell tells a story of a business man who had given him a commission to draw his works complaining because he, Mr. Pennell, had not shown at one and the same time both back and front of the premises in the

drawing. Most portrait painters, too, have had the experience with otherwise intelligent people that, while looking at the sitter more or less in front, they will criticize in detail the portrait painted in profile or vice versa, and see nothing wrong in so doing.

The point that must be grasped and remembered is that the eye receives the whole impression at once, much as the scene would be projected on the sensitive film in a camera, but that then the memory with its store of acquired facts steps in and the picture to the mind untrained in drawing becomes a collection of facts, colours and incidents in succession. Of the importance of each of these as compared one with another he has no means of judging until he attempts to set them out on paper. The faculties of women have long been recognized as peculiarly acute as regards remembering a number of facts noted in this way. Many readily remember minute details of dress seen quite casually, or the peculiarities of someone or something that has interested them; but these impressions, no matter how vivid, are of little use in conveying to another, verbally, a picture sufficiently accurate to be depended on. Again, Hamerton has pointed out that the most eminent literary geniuses have been unable to describe a character so that one would be certain to recognize him in the street; nor would any two readers of the written description picture him to themselves as of exactly the same aspect. Sometimes an illustrator has been able to fix the type for a time, and all who have become accustomed to his rendering will refuse to accept any other as satisfactory: but a later generation will

usually be better pleased by a representation of the character as affected by the experience of fashion of its own period. But even from a comparatively slight or rude sketch from Nature a person or a place can be recognized at once. So we find that it is not the number of facts gathered nor any succession of images that is of importance.

In what then does this learning to see consist? First of all in perceiving that it is impossible to see anything by itself alone, but always in relation to at least one other object. The result of these two or more objects seen in their true relations to one another makes a whole or picture that can be put down on paper. According as this is done well or ill in drawing, so will the illusion of the reality be conveyed to another or not.

Very slowly, by constant watching and comparing of points, the mind acquires the power to grasp this idea and retain in the memory a picture of what has been seen as a whole. It is a memory, moreover, that is rapidly fatigued at first, so that it is well to look twice at the model for every line placed on paper. Begin with as few facts as possible, say, the silhouette of the object to be drawn against a plain background. At once there comes instinctive measurement of one space against the other, then of the component parts, with judgment of the different angles of inclination of the lines and the distinctive character of any curves in them. One should never copy one side of the figure or object without thinking mentally of its bearing to the other. Trust the eye and try to set these down at once. That the pupil should learn to

trust his eye always and everywhere is the first requisite in draughtsmanship. Any measurements should be made afterwards to test and correct what has been stated freely.

In drawing, two facts set out in true relation to one another are of more importance than the collection of fifty incorrectly related. Yet all beginners spend their efforts in collecting and copying facts without much thought of the relations of each to the others. The early training in drawing should therefore be in two dimensions only, indeed most children appear to pass naturally through a stage of it. It is comparatively easy to test errors in it because the eye judges distance much more accurately in length and breadth than in depth.

At the Slade School under Legros I was first taught to draw with the point by the character of the "contour," and not by the mass. In Paris, a little later, I found drawing by the mass in charcoal was mostly insisted on. I regret that at the time I did not properly understand or appreciate to the full the meaning of Legros' teaching, but I am now convinced that his was the soundest principle of teaching a student to see and so to draw. Kenyon Cox, the American artist, in his book, the *Classic Point of View*, has given a very excellent definition of this kind of drawing. "Drawing," he says, "is a great expressional art and deals with beauty and significance. Its great masters are the greatest artists that ever lived, and high attainment in it has always been rarer than high attainment in colour. Its tools are line and so much of light and shade as is necessary to convey

the sense of bulk and modelling, anything more being added for its own beauty and expressiveness, not as part of the resources of the artist."

It seems curious to me to-day to think that the French, whose greatest draughtsmen have followed this method, should have neglected it in the schools of the eighties and nineties. I can only attribute the lapse to certain efforts towards ultra-naturalism which were then the fashion. It came to this, that there was a pressing of the material beyond the limits at which it will yield its most characteristic results, with the usual defeat of its true purpose altogether. On account of its constant demand for renewed sensitiveness of the eye in judging the subtle variations of the contour, the study of line becomes an effective means to help the artist to arrive at an expression of his *own* emotion in drawing, which after all is the end he should be seeking.

Most of us who have wrestled with the art of drawing have probably at some time found an idea which seemed to unlock for us the door of difficulties, and open out a new vista. Such an experience was mine in the early nineties when I was working for the *Daily Graphic*. At that time I used to accompany Paul Renouard, the well-known draughtsman of the *Graphic*, on various journeys in search of subjects in the East End of London. One day he startled me by saying in regard to the proper way of looking at a subject for drawing "Il n'y a rien que la silhouette," and went on to explain how in studying movement it was necessary to take it at the beginning or end of a phase, never in the middle: then to watch the

silhouette till it rose to the most dramatic height. If this were fixed even roughly in conjunction with the main points on the base, a figure or figures posed later to fill the shape so found, as exactly as possible, would convey the appearance of being in motion ; although the model remained quite still for the purpose of being drawn. . Renouard, I may here say, was a very slow draughtsman and used a model for everything he did. Of course I was roughly quite familiar with the theory of the silhouette before, but this view of it set me thinking again and this was the important thing. After all it was only applying the vital principle of Legros' teaching to a particular instance. Phil May, a very rapid draughtsman, who had always worked by silhouettes more or less unconsciously, was much interested when I told him of this incident and said that it rendered clear to him much that he had not previously fairly thought out. I give it again here in the hope that some one may find it useful.

Finally, an Art, perfect in itself, has been evolved out of line drawing in two dimensions. Nearly the whole of what is best in Oriental graphic art is governed by its laws, while the work of the Greek vase painters of the fifth century B.C. remains one of the miracles of all art, Eastern or Western. In these latter it is true there are sometimes beginnings of foreshortening, and it is possible that the form of the vase itself was used to produce, subconsciously, a sensation of roundness in the figures themselves.

One of the commonest remarks made to an artist by laymen is " I cannot even draw a straight line."

This is by no means the easy task the speaker would imply. If he could do so, it would be proof that his eyes had acquired one of the first requisites of learning to draw, the power to judge accurately the shortest distance between two points and the obedience of his hand to put the measurement on paper exactly. This brings us to the second fundamental difficulty in learning to draw, namely, the training of the hand and eye to act together with that perfect sympathy which makes for precision in drawing ; and to accomplish this demands great patience and persistence as well as natural aptitude. If he is sincere it will remain a problem with expanding difficulties for the artist all his life. So much so that few who have not practised it from early youth ever acquire the facility necessary to produce the finest work. It is a deplorable fact that many skilful artists never progress in their drawing from the moment they leave the schools. Whereas they should then be just entering on the greater quest.

Very often among would-be votaries of Art we hear a lot of loose talk about their feelings, and many deceive themselves by trying to make this an excuse for wool-gathering and fumbled drawing. The expression of emotion in drawing is the hall-mark of an artist, but the power to use it properly comes only after much experience. It should be an axiom that the more clearly the student has seen and thought out beforehand what he wishes to put down in drawing, the more clearly will he convey his impression to others ; therefore, the student must be taught to control his line and not allow the line to control him. Most

people who have the experience will agree, I think, that children seem to start all right in this endeavour to control the line, but as facility of handling grows one finds too often, in the Art Schools especially, a manner of drawing that produces a curve in the line which is not controlled by the will of the student, but is determined by the axis of the movement of his wrist or elbow : this line is facile enough (that is its attraction to the unwary), but it is empty of all meaning. The "impasse" that was called "L'Art Nouveau" some twenty years ago is an illustration of neglect of this warning.

I cannot do better than to finish this chapter by quoting the advice of Ingres on this point and its bearing on the art of learning to see artistically, "Cherchez le caractère dans la Nature."

Remember, too, that the greatest difficulty in every form of art is to do a thing that is *quite simple and quite finished*. This is the hall mark of the masterpiece. Witness the drawing on a Greek vase as a model of the perfect expression of beauty in the simplest of terms, or the painting of a cook by Vermeer if you would seek perfection in the expression of the homelier aspects of life.

Hundreds can, and do, make a shot at it with a sketch, but if we are sincere we know that "sketching" is not enough.

CHAPTER IV. THE THIRD DIMENSION

IT now becomes necessary to consider what is technically, perhaps, the greatest difficulty the beginner in drawing has to face. I mean the representation of the Third Dimension: in other words, how to produce on a flat surface, consisting only of the first two dimensions, length and breadth, the appearance of thickness, or depth back from the eye, of an object seen.

A study of this question leads us straight to what may be called "the great parting of the ways" between the Art of the East and that of the West—the battle in Art between the utmost material realization of the facts in order to enforce the impression of reality it is desired to produce, and the deliberate intellectual abstraction (above all, *decorative* in treatment), that aims at suggestions arising out of a consideration of the facts.

After the destruction of Pagan Civilization in the Dark Ages, the Christian Church in the West became the patron and preserver of such artistic traditions as survived; and, controlled by the great Byzantine craftsmen employed by the Church in Constantinople, Art in Europe long hesitated as to which of the two courses it should follow. With the Renaissance of culture arising out of more settled conditions of life, and a renewed study of ancient remains of civilization,

for good or for ill the ideal of the "Window," a picture opening on Nature with all the realistic or material problems involved therein, overcame in the West the theory of the vulgarity of facts as well as a hundred old traditions which, to say the truth, had been worked threadbare. Not that any theory of vulgarity is likely to have touched the artist of those days: it was the laws of the Church that effectually barred the way to any experiment. Whatever may be said from the point of view of the Mural Decorator, there is no doubt that the innovation threw open a vast field for artistic and intellectual experiment, and that the world of Art is much the richer for it. So from the fifteenth century onwards we have artists in the West occupied for the most part with various problems arising out of the representation of solidity and roundness on a flat surface, and with the illusion of reality thereby obtained. In fact the history of painting and drawing from that time to the present day is the history of the representation of the Third Dimension, which means realism. This representation is brought about by the artist's being able to set out the first two dimensions accurately in the manner described in the last chapter, while the third must be suggested by what we call "shading." Light is the great revealer of form in this direction, and for the eye to appreciate the full effect of the roundness or depth of an object, the light should be concentrated on it. The more concentrated the light the easier will it be to study the relative brightness or darkness of the planes that go to make up the object in vision.

I have a strong suspicion that the attention of

artists of the Renaissance was first attracted to the study of light and shade by the small windows, placed usually rather high up, which were prevalent in most houses and castles of the period. This forced the attention of the quick-witted on the extreme effect of solidity and roundness produced by concentration of light ; and those who were artists would quickly seek to reproduce the sensation. It seems probable that the ancient Greeks must have been aware of these facts : but possibly, from the lack of a sufficiently permanent or freely-working vehicle of expression, did not carry their study of them to completion. Otherwise we should surely have seen signs of relief in some of their polychrome vases, which present the nearest approach to paintings, as we know them, of anything that has come down from the great Greek Period. Most likely, in common with the Egyptians and Assyrians, the Greeks found it best to rely on some form of bas-relief for their pictorial expression of the Third Dimension. Here they were on sure ground in the handling of materials of which they were masters from very early times. It must be remembered that the ordinary life of these peoples was carried on largely out of doors, and that their climate permitted the exposure of even finely-painted work to the open air. Objects seen in full daylight always appear flatter than when viewed indoors, so we should expect a low relief in the art of nations living under such conditions, and this in fact we do find invariably. We know the Egyptians coloured their reliefs freely, and probably the Greeks did so also, as they certainly coloured their statues.

This manner of seeing and so of treating reliefs which was practised by all these nations is precisely the same as that which would be used to produce a similar result in drawing, and the student of style can find no better model to show where to place his accents or how to concentrate his detail about them than by studying any cast from the frieze of the Parthenon.

There are those who will ask whether we accept the stories that have come down to us extolling the realism of paintings by Apelles, Zeuxis, and others, such as that tale of the birds pecking at a fruit piece. Such stories, common at all periods of Art, are generally disappointing when tested by fact, and are mainly for popular consumption. I do not think the wax paintings from Alexandria in the National Gallery help us here: they rather suggest the traditions on which the Byzantine and the Ravenna Mosaics were founded.

In Graeco-Roman painting there are plenty of signs of the effort to give expression to the illusion of reality and roundness, but none of atmosphere.

In Pompeii we come across some fine mural decoration, mostly, however, on one plane still, rather clumsy in handling, perhaps owing to difficulty with the medium, and limited to a few colours which do not seriously attempt to imitate Nature in its atmospheric envelope. Very interesting it is too to mark the beginnings of perspective. There is a picture of the interior of a bakery in which the main lines of perspective vanish towards the spectator instead of away to the point of sight, just as we find it expressed in certain Chinese and Japanese works of a similar

nature. I also remember a painting of a dungeon with a beam of light piercing the darkness, the treatment of which is conventional, or symbolical if you like, in the most approved post-impressionist style of to-day. I mention the last in case some of our young men may wish to test the truth of that old saying, "Nothing is new under the sun."

I must insist on the value of the examination of historical aspects of the development of drawing, because it is out of this study of the means by which the first great masters solved the difficulties before them that the serious artist will find the best opportunities to clear a path for himself.

To return to the fifteenth century and the Renaissance in Italy, there we find Mantegna, perhaps the greatest draughtsman of all the Primitives, working out his own solution of the problems of the Third Dimension in painting, and perfecting his sense of style by the study of the antique remains then being dug up all over Italy. Much of his work imitates closely the appearance of a Greek or Roman bas-relief, with colour added. At the same time, as a sort of challenge to the Art world of his time, and as the fruit of his own researches into Nature, he produced his celebrated painting of the "Entombed Christ," foreshortened from the feet upwards, which remains one of the most successful solutions ever accomplished of this difficult aspect of the nude figure. It is very doubtful, however, whether this new study could have progressed so rapidly as it did but for the appearance, nearly simultaneously, of such remarkable personalities and artists as Leonardo

da Vinci and Michael Angelo ; followed almost immediately by Raphael, of all the old masters the most gifted with the power of popularizing his art. I do not mean this in any derogatory or solely advertizing sense, though I think that Raphael's talent might well be described as representing the ideals of the ordinary man in Art raised to the *nth* power.

Leonardo, a keen observer, full of curiosity and a persistent experimenter in all sorts of materials, quickly solved all the more obvious difficulties, and enforced the effect of his studies by the use of a mirror.* His efforts were centred chiefly in expressing the roundness and solidity of an object in light and shade, and the scale in which objects diminish in perspective from the foreground plane, together with the relative strength or faintness of their chief tones as objects recede from the eye. He noted, too, the play of light and atmosphere on local colour, but in his own practice contented himself with a conventional treatment of the same : roughly, distance in blues, foreground in warm browns.

Michael Angelo, a sculptor first of all, took his extraordinary knowledge of the Third Dimension in the round, and applying it to the decoration of the walls and ceiling of the Sistine Chapel, overthrew, by the force of his genius, for the time being, all that had been done before, and created a new school and tradition which set the standard in the West for long afterwards.

* A mirror concentrates the objects looked at as if seen within a frame and renders it easier to judge their relative values. Also everything is reversed in a mirror ; to look at a drawing so reversed presents it as a fresh problem in which mistakes can be more readily detected.

It is probably something more than a coincidence that both these great artists were sculptors as well as painters. Raphael, as suggested before, consolidated the results of the labours of both, and so laid the foundation of what is known as the "Great Italian School of Drawing," the traditions of which have affected drawing and at some time held the upper hand in the Art of every nationality throughout the Western world. In it the study of form is the beginning and the end of everything, and the only tool used is the point. Colour is disregarded altogether. An object is looked at as if it were a white plaster cast, on which all form and modelling is revealed by light and shadows alone, just as in sculpture.

All was not discovered or accomplished at once, even by innovators of such exceptional abilities. Through the sixteenth and seventeenth centuries experiment went on, till at the hands of Rubens, Rembrandt, and Velasquez in particular, the appearance of roundness together with the illusive effect of the light and air about a figure in a room, was realized with paint in a way that is never likely to be bettered. To put it shortly—the study of the effect of light on objects up to about twenty feet from the eye was finally solved.

Of the last-mentioned masters, Velasquez, the greatest realist of the three, has left but few drawings. The only one I have seen is in the Louvre, and closely resembles those of Rubens in method. Since the Renaissance there have been only two men who have brought anything really new into the art of drawing—J. F. Millet, the French peasant painter, and Edgar

Degas, who has been known chiefly as the painter of ballet girls, though that represents but one phase of his extraordinarily interesting art. Both men, on their own showing, claim to be direct descendants of the great draughtsmen of old, and have preached the importance of the study of the tradition of drawing above all other forms of Art study. The first derives through Poussin, Rubens and Michael Angelo. The second comes first from the Primitives, such as Mantegna, and, later, through his master Ingres as in the direct line from Raphael.

Millet, with a simplicity of speech as convincing as that of his drawing, laid down this law for treatment: "In Nature things stand up or lie down," and by his handling of these two facts he got with his work a monumental effect which, but for its inherent sympathy, would inspire awe, so elemental are the emotions displayed. He began by observing his figures at a long distance from the eye, when the movement of a group can be seen and studied as a whole, unimportant details being eliminated by the intervening atmosphere. Starting from these conditions he drew his pictures with this effect as his front plane, gaining dignity and scale from the natural simplifications so produced, because all the perspectives belonging to this set of planes were not so violent as if he had taken his foreground near to the eye as is usually done by figure painters. Degas has studied exactly the contrary effect. He uses a very close perspective, thereby realizing the feeling of being inside a room with people close around him, instead of the old theatrical effect of depicting an interior as

if a wall behind had been removed and one was looking at a scene on a stage. This latter was the method generally followed by Hogarth, Wilkie, and all the genre painters of every nation till the arrival of Degas.

There are hints of some of Degas' discoveries in certain of the Dutch painters, in Vermeer of Delft, for instance, and also de Hooghe : both these painters I am told Degas has studied.

It is true that certain superficial aspects of the work of Degas have become familiar to the general public nowadays, with the reproduction of snapshot photographs in the daily press : points of view that formerly would have been (indeed were) laughed at as impossible. But Degas had observed and registered what was important in these facts before the instantaneous photograph was invented, moreover he made use of them for new and subtle rhythms, as well as to force attention on his methods of looking at life. Using such close perspective with continual foreshortenings it follows that he is a master in the use of every means of rendering to perfection in drawing the most difficult problems arising out of the Third Dimension.

Another interesting record of the anticipation of the discoveries of Science by an artist is the well-known instance of how Aimè Morot, the French battle painter, observed and recorded in drawings made in a riding school at Rome in 1870 all the movements of the galloping horse which some seven years later were rediscovered by photography and published by Muybridge in California in 1877-8.

This, I think, completes my sketch of the history of the Third Dimension in Drawing. If anything further is to be said on the subject to-day it would point to a revolt from all renderings of the Third Dimension, and a return to the most primitive forms of Art again, in an endeavour to find a new road.

CHAPTER V. STYLE

THERE are two great schools of style in drawing and painting in the West. When with time a literature critical of the graphic arts gradually took shape, these two schools were labelled the Classic and the Romantic. The so-called realistic or naturalistic schools readily fall within these headings in so far as their art is touched with imagination; those that are untouched by imagination belong to materialism and commerce and have no style at all: in fact they have nothing to do with Art. Every great artist, too, within these limits has room to develop his own personal style which is the outcome of his individual temperament. For instance, a painter like Degas in some aspects of his handling of light is as much a Romantic as Rembrandt, although his drawing is mainly Classic. So much has been written on the Classic and Romantic that every painter, at any rate, must feel shy of adding to the pyramid of verbiage dismissed by Degas himself in the witty sarcasm, "*Les lettres expliquent les arts sans les comprendre,*" the fact being that if one is not artist enough to see and feel the force of the differences expressed to and through the sense of sight in painting or drawing, no amount of brilliant writing will render them obvious: on the contrary, it acts on the intelligence like a fog.

In order to try to make my own position clear, I would state that I hold that these names stand for two impulses common to both Life and Art which are always in opposition, acting and reacting the one on the other through the centuries of civilization until, at the hands of really great artists in either style, they may take on new characteristics of permanent value which are incorporated in either style for good and all. Like the positive and negative poles of the electric current this dual nature seems to reveal itself with every phase of Art if we look but deep enough. The primary impulse of it all, we believe, is emotional, but one wonders in noting the facts whether the variations are just a matter of chance, or whether there is here the evidence of forces acting creatively like sex.

The Classic, born of the Greek and bred up in the tradition of the Italian Renaissance, blossoms out with all the amenities of the South. In character it is logical, decorative, synthetic. All the great names of the Renaissance and, equally, most of the lesser, bear witness to its power for excellence.

The Romantic, child of the soaring Gothic genius, seeks contrast of light and darkness, as well as something of the sunset glow, and suggests the daring spirit of the North. Its character is individual, impressionistic, mysterious. An etching by Rembrandt will touch some of its resources on the one hand, and a thirteenth-century glass window those on the other.

The Classic is the more useful for all general purposes to the ordinary man. It can be analysed and,

therefore the principles of it can be taught. It demands order, discipline and the clear thinking out of problems. Indeed it is the only safe method yet invented for teaching beginners, because it starts from foundations that are geometrical and can be demonstrated. To put the case technically as simply as possible, the line gives the character of the object depicted, the shading (with the point) renders the effect of mass and thickness.

That this method has the faults of its qualities need not be surprising. The apparent simplicity of the ways and means result in mannerism at the hands of the unintelligent, and lay it open to the accusation that it destroys initiative. It is the academic bogie against which we have all been warned. The very fact that its ideals possess definite canons of order and beauty render it suspect and detestable to certain types of highly temperamental modern artists who, seeking the expression of their own individuality, good or bad, as the sole article of their faith, abhor what has been done successfully in any other way whatever. Yet I will make bold to state that all the greatest experimental artists and innovators in art from Masaccio to Degas have submitted to its discipline at some period of their careers, to the greater benefit of their art.

All the objections are pretty well answered in Fuseli's aphorism, "The manner of a Great Painter is the style of a lesser man."

The ideals of beauty which the Classic was the first to work out, and of which it claims the true tradition, are of vital importance, because among all

who have given study to the matter it is agreed that, lacking beauty of some sort, there can be no style whatsoever. At the same time the question "What is beauty?" is hedged round with much the same difficulties as those which arise when we attempt to define "good taste." It is too often confused with matters personal, local or national. Beauty of style, first of all, means selection and the formation of a permanent standard.

The beauty of the Classic style was first wrought out by the Greeks and has never been greatly departed from in essentials. It is based on the human figure in a state of the highest physical well-being: it is compact with brightness, swiftness, health, joy, all the graces of youth, with no sense of effort and no fear of failure. Taking their canons of line, form and proportion from these sources, the Greeks produced an art of extreme perfection to the eye, which has carried conviction of its essential rightness to nations all over the world. The Italian Renaissance renewed its lease of life, adding to the Greek tradition new facts gained by their study of the Third Dimension in drawing and painting.

Magnificent, indeed, on the imaginatively realistic and emotional side of Art, some of the most wonderful results of all have been the rewards of the Romantic: but there almost everything depends on the temperament of the artist producing them as to whether they become convincing or not. Dealing mainly with the appearance of things as revealed by light, ignoring facts as they are, and seeking to capture the impression of a moment, delighting in the mystery

of shadow and playing with accident, this method of drawing and painting is exceedingly difficult to analyse or define technically. It is a method that cannot be taught by rule. Its masters may be said to justify their art by breaking the rules of the Classics. Technically it is the victory of the working by the opposition of planes over that of working by the line. The development of most of the great *painters* in the West, even though they began with the Classic, has been in this direction. The late Venetians, Rubens, Rembrandt, Velasquez and Hals came to it in the end. It might be described as the worship of vision in its most subtle relations of atmosphere and light, and the creation of a new illusion in paint, which is pure Romance.

The first occasion I know of, when its impressionistic peculiarities of technique are recorded, is in that story of how the amazed Italians of the period cried out on seeing the portrait of Innocent X by Velasquez, " Pare sporcato così a casa "—" It seemed daubed (or smudged) as it were by chance " ; the apparent blots and smudges of paint taking shape and likeness when viewed at their proper distance from the eye.

Rembrandt himself, the greatest of all the Romantic painters, having learnt his trade in the general manner of the Italian School, found his real powers later in the Romantic. This conversion, by the way, brought him neither fame nor money in his lifetime : rather by degrees it seems to have cost him all the patrons of his prosperity, so that he died in poverty. Like another great modern painter of real individuality, he seems to have found that every portrait but made

him another enemy. By the play of one pigment on another he juggled with light, or by the opposition of masses of black and white spaces with line he created the illusion of life in space. His is the supreme effort towards the utmost that realism can achieve in Art, for he alone can make the spiritual real and the real spiritual. Too intimate to treat of what is called beauty, his work ends in being beauty itself. For "Beauty is expression," said J. F. Millet, and beauty of expression may be named as the dominant quality of the finest art produced by the Romantics.

Here I must quote from Fromentin's *Les Maitres D'autrefois* his final summing up of the art of Rembrandt; the most perfect analysis and synthesis of that art that I know of anywhere:—

"Further from Nature he is more natural than anyone else. More intimate, yet less of the earth; more trivial and at the same time more noble.

"Ugly in his types, extraordinarily beautiful in the feeling of his faces.

"Less neat of hand, yet of a skill so rare, so fruitful, and so ample as to be beyond comparison."

It demands something of this appeal to the inner eye to render the expression of emotion roused by the charm in the movement of a mother turning to caress her child, be she a Madonna or a tinker's wife. To this inner eye, this window of the soul, the great Gothic artists of the middle ages were the first to appeal for the true understanding of their efforts to express the unspeakable hopes and fears they had about life and man in his contest with the powers of Nature. Take thirteenth-century glass for instance: can

anything be ruder or more opposed to the obvious beauties of the human form than the drawing of an early window? Yet is there any form of art whatever in which the expression of indescribable emotion of beauty is more marvellously conveyed? This is a miracle in itself.

The sense of individual character, too, is more marked in this northern work, and the charm to be found in rendering the variety of character becomes of more importance to the artist than the perfection of form alone.

Holbein certainly gained in simplicity and breadth by looking at the Italian methods in his later work, but he remains a northern in vision to the end. Yet surely nothing more dignified, nay beautiful, in fact, especially when dealing with the portrayal of certain young English feminine types, in spite of an uncompromising realism of method, is to be found anywhere than in the great series of drawings by him at Windsor.

Again, the kind of emotion expressed in the *Ancient Mariner* by the line "He held him with his glittering eye" is peculiarly attractive to another type of the Romantic, as witness the work of Durer and his followers.

Finally there remains one more form of beauty, one that is common to both Classic and Romantic Schools, to be considered in relation to style, namely, beauty of craftsmanship and execution. On this point it is clear that the execution of all great works of art is as marvellous in its perfection and for its purpose as is the emotion expressed by it. Further I hold it safe to say that it is impossible to express

the finest emotion in Art without superlative command of craft or technique.

Let us try to consider such a design as the " Creation of Man " by Michael Angelo on the roof of the Sistine Chapel. A photograph of it can be easily obtained. It is not possible to conceive movements of the figures of the Almighty and Adam (touched to life by the finger of God) more simple or more magnificent. Yet both figures seem to have been produced with such ease that the question of how they were done hardly arises : this proves the perfection of the means used. The figure of Adam is about 12 ft. long. The late Sir Charles Holroyd, who had an opportunity of examining it, close at hand, from a scaffold put up for cleaning, told me that it was then possible to see by the marks on the plaster that Michael Angelo completed this fresco in three days. This fact was made clear by the lines which bounded the spaces where fresh plaster had been laid each day, as is necessary in " buon " fresco of this kind.

This brings us to an interesting side issue.

D'Ollanda, the Portuguese contemporary painter and friend of the master, asked Michael Angelo whether a great work should be produced by long labour or quickly, to which Michael Angelo replied that it mattered not how it were done so that it were well done. He adds, however, that if it can be done with equal completeness swiftly the result is likely to be the more convincing.

CHAPTER VI. ON THE TEACHING OF DRAWING

ALL that I have written here has been mainly to support the case of the teaching of drawing with the point, particularly in its early stages, in the manner first thrashed out into its simplest essentials by the masters of the Italian Renaissance. But the first thing of all for the student to realize is that there is no short or easy way to the goal. Anyone who pretends to teach a way of drawing in the sense of making a short cut should be suspect. What we can and should teach is how to *see* things in the terms of one's artistic means of expression, and in relation to one another. Drawing is solely a matter of vision, therefore I say "trust your vision" and draw what you *see*, not what you *know* of things seen.

It is better drawing and better art to set down two facts on paper truly in relation the one to the other, than to collect fifty facts indiscriminately as the uninitiated always try to do. To begin with, do not confuse the pupil with too many things at once, but let the tools be pencil and white paper. These are all that are necessary. When proper mastery of these materials has been acquired, by all means let the pupil venture to the exploration of other means of expression, such as charcoal, brush, or the poker if you will, but not till then!

Many of us know a drawing by a master when we see one, but what the clever young man especially does not see are the difficulties that have been overcome to produce it. At first he is often sure he has found out another way that is just as good, in fact better. The trouble is that the "just as good" does not last, as he will find out perhaps when it is too late to mend. Further, I am of the opinion that if we want to do any real good we must begin at the very bottom and build up slowly from there. From what I know myself, I believe that if we could establish a simple and sound system of teaching drawing in our primary and secondary schools the problem of the art and technical schools would solve itself.

The first of the difficulties in the way is the matter of the supply of Art teachers. Up to the present time drawing has been too often the Cinderella of all the classes in a school, and it was thought that almost anyone could teach it to children. When we can make the position of the Art teacher to be taken as seriously as that of the teacher of other subjects, then we shall find the type of teacher improve also (it has been improving steadily of late), and the problem will be half solved; for a good teacher, by that I mean one who can do the work himself and who also knows how to teach, is more than half the battle. It is most necessary, however, that the teacher shall be trained to teach, more especially when the handling of children in class is involved. It is worse than unfair to everybody to let loose amongst the young one untrained in teaching. We want to encourage the best talent we can get for teachers and not the

second best, and their work ought so to be arranged that they may have some time to exercise their own talents, otherwise these grow stale or atrophied. I have known the case of an elderly man coming to a technical school to take a course : when he was asked by the instructor to show some of his own drawing from which some idea of his abilities might be gauged the surprising reply was that he had not anything to show because he had been teaching drawing for twenty-five years and had never done a drawing himself. This is an extreme case no doubt, but similar anomalies in lesser degree could be found up and down the whole of the country.

More common is the trouble when a teacher of drawing has passed an examination well in perspective or anatomy, or in some other side issue, and in his teaching exalts these out of their place. These are most useful aids to drawing in certain conditions, but they can easily be made the death of it as Art.

Too often, again, we find a certain type of student coming to an art school to say, " I have won a bronze medal in the National Competition and I want you to teach me how to get a silver medal in the next six months when I go up again as it will be useful to me for teaching purposes." Now this is the sort of person who ought to be shown at once that he has not grasped the very first idea of what a teacher should be. Far otherwise was the attitude of a really born teacher of children, who told me that her one nightmare was the fear lest she might be teaching her young charges something wrong, so perfect did she find their response and their eagerness to acquire

whatever she tried to show them. There is the trouble. A child, till recently, in most cases was left to pick up what aesthetic education it might, from all sorts of contradictory sources, and the result was "confusion worse confounded."

In reality it is worse to teach bad Art than not to teach it at all.

Some ten years ago the London County Council held an exhibition of drawings done by children in Japanese elementary schools. The skill of some of the drawings was astonishing and certain experts who saw them suspected that they had been traced. When the Japanese Ambassador opened the exhibition the secret was out. He said it was the custom of the Japanese to begin the training of their children in drawing, in elementary schools, by making them trace designs by their great masters. It was held by their education authorities that the children were thus introduced at once to the differences between Art and Nature, and an understanding formed at an early age of the proper principles to follow: and there is something in this worth considering.* This theory is further strengthened by the opinion of Degas, the greatest of modern draughtsmen, who has

* A Japanese gentleman, who has recently returned from a visit to most of the nations of Europe, except Russia, during which he was studying the effects of the war on Art, tells me that he is not sure of this "tracing" by children of his own country, though he accepts that it may be done in some cases, because he was personally cognisant of the teaching of Japanese writing by tracing the forms of the letters. He said Japanese writing is of three kinds, formal, workaday, and shorthand, each governed by strict rules; he added that the same triple nature was also observed in this art and that Japanese children were certainly introduced to drawing by being taught to copy the works of their master painters in all three styles.

said much the same thing, " Il faut apprendre à peindre d'après les maitres et n'aborder la nature qu'après."

I should like to see an experiment on similar lines carried out in one of our secondary schools by an able Art mistress. It would have to be continued for three or four years to be of value ; in any case it could do no harm, and we may well have in it one of the fundamental facts on which to act when introducing the teaching of Art to the young. For the models, a carefully-graded series of photographs from original sources, starting with ornament and proceeding by degrees to the more realistic treatments of nature in historic sequence up to reproductions of drawings, paintings, and sculpture of the human figure, by the great masters of the West.

I hear some critic at once objecting that after all this is but the return of the old copy book and freehand copies of our youth. There is a very vital difference however. Those freehand copies were from their first beginning designed to be but " copies," a sort of dead-sea fruit, and in the process they had lost all meaning, all sense of the purpose of the living Art from which their lines had been supposed to be extracted. Art is an influence, not a measure to be dealt out in fixed quantities at will, nor can you teach construction from things that are ill constructed.

This leads us naturally to the consideration of another point, which is of first-rate importance if we are to get successful results from teaching drawing. I mean Equipment. The studio or workroom in schools must be well lighted so that the models can

be well seen from every point of view, and the light high so that the shadow of the pupil is not cast on the paper worked on. This, of course, should be well lit all over and not turned away from the light as beginners constantly will have it. The walls should be kept pretty well bare and no work by a student, no matter how clever, should be put up in the class room permanently. Imitation of the immature is catching.

Personally, I very much believe in setting up in a conspicuous place an isolated photograph or reproduction of some really choice work of art, such as a drawing by Holbein or one of the Italian masters, an engraving by Dürer, a Sicilian Damask pattern, or one from a Greek vase, a piece of fine needlework, a Japanese print. This is a standard to be impressed on the minds of the pupils, and the specimens should be changed about frequently so that the impression does not become stale. In the case of drawings, I think it useful to choose those which show an interesting treatment of the hair or costume, to attract the pupils in the first place. This can be used by the teachers as an introduction to the artistically more subtle qualities. In this case, of course, I am referring to ordinary schools and the teaching of children.

The case for fine equipment in Art and Technical schools is even more pressing. Many able artists I know profess to despise it as unnecessary waste of money, and say that provided the teacher is an artist, Art can be taught equally well in a cowshed. The more I see and consider the facts the more I differ from this view as shortsighted. I do not argue that equipment will produce Art, but I hold that in these

days of industrialism and hurry it is more than ever important to have places where fine things that have been done in Art can be seen and studied at leisure and in greater detail than in museums, and where there are people trained to understand and point out to students what has been accomplished in Art by master minds of the past. The possibility of working in such surroundings thus becomes of importance in developing the taste of the pupil ; and if he has the seed of real ability in him he will also learn much from his contact with the masterpieces about him.

When in the fifteenth and sixteenth centuries the old masters had " bodegas " of their own the case was different. Then the pupil or apprentice was working under the master's eye and in touch with the master's own work, which in various states of completion was round about him all the time to support and guide his instincts. This is no longer possible.

I am convinced that the conditions of chaos in Art teaching that have been evident during the last twenty years in Parisian studios, and from there have spread all over the world, are the direct result of the brutalizing surroundings existing in these studios. I am not squeamish, but anyone who has worked in them will understand what I mean. The results first of all made themselves evident through a bestial form of realism, combined with a monkey-like dexterity of hand which was but the reflection of the conditions. Time soon showed that these conditions were, even to the empty-headed, wanting in the something vital to Art, and there followed a revolt from every sort of dexterity, and then from all restraint whatever.

Everyone might draw as he pleased and the "best was like the worst," until we may even say that here were the beginnings of Bolshevism, and Art as usual was there to reflect the advent of self-determination.

It is the more distressing that in France they have a fine tradition of teaching, the influence of which Lady Dilke in her *Art and the Modern State* thus finely sums up: "The workmen of the Gobelins and of Sèvres still go forth like their forefathers to enrich the resources and raise the level of private enterprise. The autocratic tyranny of the Academy still bears fruit, for the conditions created under the auspices of Le Brun preserved sound traditions of teaching and training, and, in spite of wars and revolutions, the connection between the arts and industry, which other nations seek painfully to re-establish has never been lost in France. French provincial cities still maintain their academic schools, and we may even now (1888) see the municipal councils of poor country towns taxing their slender resources, with a noble public spirit, to give the boy, who they hope may one day distinguish himself, a start on the way to Paris." This is well said. My own plea is also for surrounding students with reproductions of the best that Art has given us through the past ages while they are at the most impressionable period of their lives. Nevertheless, it is futile to expect sensational progress: good teaching seeks to produce steady growth and will have nothing to do with "stunts." Having prepared the soil carefully we must let Nature give us the flower and the fruit in her own good time.

CHAPTER VII. MY OWN EXPERIENCE OF DRAWING

IN spite of Bismarck's advice that it is always preferable to have your experience at the expense of other people, a man must always speak more confidently from experience that is his own: indeed on the practical side of Art no other is of any use whatever. Therefore I propose to give now my own method in teaching a student how to look at his model from the start.

(1) The ideal position in regard to the model is to set the easel at that distance from which the whole model and the whole drawing appear of about the same size when looked at from the one fixed position from which the drawing is made. The reason for this is that the best drawing depends entirely on the hand and eye acting together in perfect unison to produce the sensation of what is seen. If, as is so common in the schools, you draw a life-sized head 30 ft. from the model, you are doing geometrical figures of enlargement in your head and not rendering what you actually see at all.

(2) Before setting a line on the paper, look hard at the model for some minutes and try to get fixed in your mind what are the main characteristics presented by it, whether it is round or square, angular, supple, soft or rigid; in fact, whatever the main

characteristic may be. The reason is that the impression so formed should instinctively govern your treatment from the first and be retained to the end.

(3) Try to decide what is the main shape of the silhouette of the model against the background, thinking of it in as simple terms as if you pressed your hand against a piece of paper and ran a pencil round the shape. Put your idea of this shape down at once on paper trusting to the eye alone, but at the same time think of placing this silhouette on the paper as if it were a stamp that you are able to place where you will. Set a little higher or a little lower on the paper, to the right or to the left, a different effect will be produced. The reason for this is that the placing of the drawing on the paper is of the essence of Design. It is mainly the placing of the drawing on paper that renders it attractive or not to the eye of another person. The power of thinking in terms of a pattern is one, I hold, that should be cultivated from the first and observed in every drawing, because if the pupil desires to use drawing for any practical aesthetic purpose it is on his power of thinking in pattern that his chance of making a living will depend; therefore, although many do not trouble about the matter when making studies, I hold that a student cannot be introduced too early to this training or practice it too much.

(4) Suppose it is a figure study we are drawing. Having set out and placed the silhouette on paper as well as you can, next make roughly an ellipse to represent the head in its proper place. This ellipse is now the unit of all measurement. Measure off the

number of heads on the model in the usual way by holding the pencil at arm's length. Draw a straight line from the head, at right angles to the base of your paper, passing through a point where the ear meets the angle of the jaw. On this line mark off the number of heads as measured on the model and correct your rough silhouette for length and breadth.

(5) Plumb your figure along this line to see if the figure is standing correctly. Take three points, one below the other, on this line, say, (*a*) the point of the jaw, (*b*) a point on a line with the navel, (*c*) the foot. If these points are kept in line one below the other on the figure and similarly at correct intervals on the drawing, the movement must be correct.

All that I have written so far is of the nature of planning a foundation: it is the constructive element of drawing, and should be done with deliberation and care. Also note none of this testing or measurement should be applied till after a deliberate statement has been made by the eye unaided, for the ideal is to do without any measurements when one's eye has been perfectly trained. If this planning has been done properly the student will now know exactly what space he has to keep within, and it should be unnecessary for him to think further of measurement at all, so that he is free to concentrate his whole mind on the actual problems of drawing.

Now let him draw as freely as he can by the character of the line; a thin, bony figure will have a different quality of line from a fat one, and so on. He should draw boldly in the direction of the movement, regardless of making a mistake and disregarding

all small lumps or modellings so long as the character is preserved. Let him try above all to get his hand and eye to act together sympathetically, for with practice his power to represent the object will increase. Let him remember that it is the line that gives the feeling of life. In shading he must build against this line to express the feeling of mass and thickness, working from the dark to the light. The reason for the last is that in so doing the lights are kept broad and open, so that the beginner can more easily see what he is doing in regard to the whole.

Every piece of shading put on should help the result aimed at, and when this is done with the line, in the manner of Leonardo, following the form, the form itself is learned and gets fixed in the mind in a way that cannot be bettered. If he works from light to dark the pupil easily overdoes the half-tone and narrows the lights, so that his darks when he comes to them have not their proper values, and the drawing looks dull and tame. Again, an outline should not surround the figure like a wire. The practice of the greatest masters is to make the extreme edge on the shadow side without any strong line the true contour, while, if a firm line is wanted on the light side, as may be needed at times for the purpose of force, it belongs to the background.

If these rules are followed, especially that of trusting the vision absolutely, I believe the result will be an expression of drawing as personal as the artist's own handwriting, though naturally it will vary considerably with the ability possessed by him in the first instance.

There is nothing new or revolutionary in what is

here proposed, but it contains nearly everything that can honestly be taught in drawing : the rest is mainly in the hands of the student himself. The basis is that of the early Italians, brought up to date and expanded a little to suit modern circumstances. Although it is so simple in theory, the fact remains that it is very difficult to do well : the mistake is to imagine that more showy methods would produce effective results more easily. Remember always that the real difficulty in drawing is to find and to render the subtleties in the big things, the big contours and planes, the lesser will then take care of themselves.

The best way of making corrections on a pupil's drawing is a debated point.

Legros always made any corrections he wished direct on to the student's drawing ; indeed he had a very disconcerting habit of taking a piece of natural Italian chalk, hard like a piece of slate pencil, and cutting his corrections right into any nicely shaded-up study he might come across—thus ruining its appearance for ever. This is perhaps too drastic and discouraging for young pupils, but the principle, I am convinced, is the right one. In no other way can the pupil be shown, at once, exactly where and by how much he is in error.

If, as is often advocated, the master makes a drawing at the side, the pupil generally will content himself by trying to copy the method to the best of his ability, and if there are any mannerisms does not fail to pick them up. Diagrams to help a pupil to see, or as an explanation of the anatomical structure, are another matter.

CHAPTER VIII. MEMORY DRAWING

I SHALL now endeavour to set out some thoughts on what I am convinced is one of the most important factors for progress in any fully considered system of teaching drawing. I mean the training of the memory in drawing.

This is a study which, after being cordially accepted in principle, is conveniently neglected in practice in most Art Schools. On the other hand, when it has been taught, the teaching often has not made clear to the student what its real purpose and possibilities are—for here again we find a dual aspect must be considered: first, the strengthening of the memory both from the point of view of the number of facts retained, and also in their relative importance to one another; secondly, a purely aesthetic value, as a preparation of the memory in the formation of what we call “good taste.”

The first is of general educational value and will be found serviceable in any walk of life. Perhaps the most interesting exposition of some of its common uses as a liberal education will be found in Sir R. Baden-Powell's manual *Scouting for Boys*, where the author's personal ability as a draughtsman “points the moral and adorns the tale” in a way that cannot be bettered.

For the artist or art student, however, it is the

aspect I have stated second that becomes of the first importance. The power to hold in the memory accurately the shapes and colours of things seen is the only real basis one can depend on in building up that elusive quality "good taste," for it is by our memory of fine things only that we may hope to arrive at the power to fix a standard from which to form our taste.

The mischief is that it is not "fine" things that the ordinary man or woman consorts with most frequently in daily life, and the power of environment is such that what is bad (or merely mean, but fashionable) affects taste and spoils it more effectually than the contact with the good will heal. Still, few will deny that those who have had the good fortune to be brought up surrounded by beautiful things show a tendency, and often a real passion, for those things which display similar qualities. This characteristic is most frequently displayed when the choice concerns the domestic arts and crafts in silver, china, furniture, etc. Pictures being highly technical, as well as dependent on temperament, are more difficult to understand and to judge. They demand special study before they will reveal all their secrets.

About seventy years ago an artist named Lecoq de Boisbaudran was given control of a technical school for design in Paris, the sort of place where they trained wall-paper and textile designers for the industrial arts. By a fortunate chance he was given permission by the authorities to make some experiments on his pupils, with a view to testing certain theories which he had formed on the subject of training

the memory in Art. As a result of these experiments he has left us a pamphlet and some odd papers which were published in France, but were practically forgotten until Messrs. Macmillan & Co. published an English translation by Mr. L. D. Luard, an English artist living in Paris, who felt that they deserved to be more widely known. Lecoq reduces this memory training to a system as nearly perfect as a system may be.

Lecoq's pupils were not picked as in the case of Beaux Arts Students, but just ordinary youths drawn from the ranks of mechanics and other industrial workmen, yet his theory of teaching drawing produced the most remarkable band of artists that has issued from one school in modern times. There is the usual fly in the ointment, however, for, with the perverseness of fate, the authorities on some political charges removed Lecoq from his position after a few years, and the continuation and development of his methods as a teaching force disappeared with him.

Broadly speaking, his method was to strengthen the memory by a training in facts, and then to apply this sharpened wit to retaining the memory of really fine things. Lecoq, however, did not advocate that his memory drawing should supersede drawing from Nature, but should be an adjunct to it. Like Le Brun, as previously mentioned, "he recognized the fact that the highest and widest possible artistic training is none too good for your art workman : and that you will defeat your own ends if you limit his attention to those forms which happen to be considered the special province of industrial art."

First of all he began to train these boys of 14 or

15 years of age by making them draw an object from cast, still life, or life, then after a time he tested what they remembered by making them re-draw the same study from memory. With practice they became so proficient that the memory drawing became an almost exact facsimile of the original. When their skill was established Lecoq offered to test his pupils in memory drawing against Leon Cogniet's picked students at the Beaux Arts, but Cogniet refused to take up the challenge. Although the refusal was made largely because he feared his pupils would be beaten, on quite other grounds I think he was wise to refuse the test. The truth is that the chief difficulty and danger of teaching memory-drawing is that for teaching purposes it can so readily be developed into a "stunt," for it can be made into something spectacular to impress committees. This is exactly what a good teacher would avoid like the plague. Having given this warning, we can pass on again.

Lecoq continued his experiments, posing his models out of doors and at different distances from the eye. In addition he made a separate series of most interesting experiments in colour also, using painted discs in all kinds of lights, and watching the effect of one impinging on the other and making his pupils note the results. All his experiments were most stimulating, keeping the interest of his pupils in action all the time. This, of course, is but the hall-mark of the born teacher. Throughout all his experiments the admirable results obtained from his pupils remained constant. In my opinion, however, his greatest innovation in the teaching of Art and the secret of the

success of it all was the habit he started early of sending his pupils to the Louvre to draw a composition by a great master (usually he left the choice to each individual's taste), and then to repeat the exercise in school from memory. Thus from their earliest years and almost unconsciously those boys had the principles of design on which the masters had built their masterpieces fixed on the eye and brain.

This method is of far greater value than the mere copying of pictures, because in passing through the memory of the pupil the very essence of the masterpiece, as it were, becomes digested and assimilated in his mind, while the more obvious tricks of manner tend to disappear in the process. It is important to observe, also, that they acquired these benefits intelligently and without drudgery.

No teacher has produced such a galaxy of varied talents as Lecoq. Diversity in their methods of expression was the peculiarity of his pupils. The most famous are Rodin the sculptor, Cazin, Regamey, Fantin Latour, Courbet and Legros, painters, of whom the last left it on record, "What I am Lecoq made me." Even Whistler may be included in this list, for his nocturnes in particular are based on hints on memory training that were given to him by Fantin Latour passed on from his master Lecoq. It is unfortunate that we have no similar records of the success or failure of his pupils who passed out into work at the industrial arts. These, of course, would mainly be engaged in working for various firms in different trades and their names become merged in those of the firms themselves.

There remains, however, one record of the kind which chances to belong to this country. After the Franco-Prussian war Cazin lived in this country for some years, working chiefly in Doulton's pottery works. Since that time Cazin ware has a place in the history of London Ceramics and is still sought for by collectors for its beauty of form and colour.

In this country Mr. Catterson-Smith has made experiments on similar lines in Birmingham with most encouraging results.

The view I should now like to press is that this training of the memory with the aim of using it in the formation of a few definite standards of taste might with great benefit to all be extended to the teaching of Art in elementary and secondary schools. The value of system in what has long been left to chance, and often to conflicting influences, is obvious. Formerly it has been believed to be impossible to formulate anything of the kind, but by training the memory even slightly on the lines suggested, I am convinced we would arrive quickly at some common judgment in these matters, which would make for better conditions in life itself.

Personally I believe that memory and imagination are but manifestations of the same part of the brain. The best explanation of this sort of transfiguration that I know of has been made in one of Van Gogh's letters,* where he sets out to describe the religious paintings of Rembrandt. "This is how he painted angels," says Van Gogh: "He made a portrait of himself, toothless, and with a cotton cap on his

* "Letters of a Post-impressionist." (Constable.)

head. This first picture he painted from Nature by means of a looking-glass. He then dreamt and dreamt, and his hand painted his portrait again, and the impression became more harrowed and more harrowing. For the second picture he continued to dream and dream, and how it happened I do not know, but just as Socrates and Mahomet had their guardian spirits, behind the hoary patriarch who is not unlike himself, Rembrandt painted an angel (a real supernatural being), with the enigmatic smile of one of those by Da Vinci. But now I am calling your attention to an artist who dreams and works from his imagination, after having declared that the characteristic feature of the Dutch painters is that they have no inventive genius and no imagination. Am I therefore illogical? No! Rembrandt invented nothing; he knew and felt this angel and these peculiar saints perfectly well."

The serious ones of the world, or at any rate those who take themselves seriously, will doubtless be horrified at the levity (I prefer to call it frankness) of this unveiling of the mysteries of creation in Art; but surely the better way to read it is that here we have just that mixture of humour, fact and fiction which goes to the making of an emotional—and that is the same as saying an artistic—truth. No one will deny that the imagination is a faculty that we ought to develop to the utmost, for it alone can help us to understand, and so to get forward to a larger and finer grasp of life as a whole, but there can be no imagination without the memory of some facts, consciously or subconsciously retained.

The chief pitfall in working altogether from the imagination, as it is called, is that in most cases the artist quickly tends to repeat himself, to become an echo fainter and fainter of his first success, and the remedy against this repetition is a memory always refreshing itself from the inexhaustible stores of Nature. For the imaginative painter, therefore (and all that is best in Art must be touched with imagination, or its life will be a short one), this training of the memory is of vital importance, and any strengthening of that memory must increase his range and power of expression of things seen.

While on this subject I should like to say that I prefer to call and treat the charming little compositions often made by children as "memory" rather than "imagination" drawings.

Perhaps the best results that I have seen in training the power of observation in children were those got by a mistress in the following way. Little compositions were made by the pupils from everyday life, a queue, a fruit shop, spring cleaning, etc. Nothing was done which had not first been *seen* in Nature. These were worked out in class combined with lessons which introduced the children to simple model-drawing and perspective, such as would arise in subjects of this kind. Further, I remember in the same school drawings that had been done to illustrate the "Pied Piper of Hamelin." After the poem had been read, some one had dressed as a piper and danced before the children. It was most remarkable how dramatic and vivid some of the drawings were, and how unexpected and original the points of view taken, with

little or no recollection from their favourite picture books as is commonly the case. Controlled in this manner these "memory" drawings were most stimulating to the children and had a definite educational value. This is an example of that intelligent teaching which in Dr. Garnett's phrase is "leading the child to find out for itself, rather than *leaving* it to find out for itself."

CHAPTER IX. SOME OTHER WAYS OF DRAWING

I HAVE now done my best to state the case for the Italian method of drawing with the point, as in my belief it is the best for teaching purposes, and the best, therefore, for beginners. All other methods can follow from it quite easily and, I believe, have actually done so. It has the added advantage that its technique (of the simplest) is entirely within the control of the artist. No tempting accidents lurk ready to lead him astray, but every mistake shows up clearly if he sincerely desires to judge for himself of his success or failure. Fromentin in his *Les Maîtres d'autrefois* has slyly remarked that painting, which of course includes drawing, is the "most indiscreet of all the arts" because, to all who have eyes to see, it reveals instantly the strength or weakness of its producer, be he confident or hesitating, sincere, pompous or shift. At the same time I would point out again that in teaching it is not the method but the seeing that is most important, for the ideal in teaching is not to teach a way of doing it, but to help the pupil to see things for himself in their true relations and then to let him set them out in the terms of the materials that best suit his individual temperament.

In all drawing it is the manner in which the material is used that shows the master, and this is always in the direction of *interpretation* and not of

mere *imitation* of Nature. Most particularly the material used must not be strained beyond its natural limitations. Pencil or silverpoint must not aim at the effects natural to charcoal or the full tones proper to brushwork, yet how often it is done.

On the most ambitious scale portrait drawings by Holbein provide us with perfect models of the right sort of reticence in this respect. Red and black chalk (sometimes charcoal) on a white paper tinted with a flesh-coloured wash are the materials used by him for the most part. From the way this wash is laid, with white edge all round it, we also learn that the placing of each head on paper is designed exactly for the space it has to fill. The drawings suggest every variation of local colour or texture that can be desired, but remain *drawings* essentially, never challenging nature while never failing to convey an amazing sense of reality. Rodin said that his hand shook when he was permitted to hold these originals for the first time at the Royal Library at Windsor.

The basis of the drawings of the French portrait painters of the sixteenth century beginning with Jean and François Clouet is similar, but without the tinted ground. This wonderful series lasted just a hundred years; then experiments were introduced to push the drawings further than the material would bear. The tradition was lost and has never been recovered.

Many schools of Art to-day advocate the use of charcoal altogether for the making of studies. Its supporters press the obvious fact that it is particularly convenient for making alterations, as it can be dusted off in a moment; that it encourages boldness in the

bold, at any rate, while the greatest delicacy in handling is equally possible ; further, that it is suitable for making tones, and so can be a true introduction to painting. All this is true enough, but the fact remains that except in expert hands it is conducive to slovenly and dirty work, and therefore not so good as the point for beginners. In my time in Paris all studies in the atelier were made in charcoal, but I must also register the fact that a large number of the best of them were done by men who used very hard charcoal and worked in line, following the form, much as they would have done if the material had been pencil or chalk.

At that time, also, all the teaching advised drawing by the mass, and left the contour to take care of itself. The drawing was begun from a point within, and the outline, if sought, put round afterwards. The order of seeing was mass, construction, character. In drawing by the mass this way one does get control over proportion more easily, and I have seen drawings done on these lines which were amazingly complete, with the realism of a photograph, and this is the quality that finally damned them as Art. I believe that just the reverse order of seeing, which is the Italian, makes for the most sensitive eyes, and so for the best draughtsmen : for the eye will never search the character of the contour, or the fingers register it with such sensitiveness, as at the first attempt. Many will say that they can see no real difference between the methods. All I can say is that, for me, the difference in the results is immense, though indescribable in words.

Quite recently a sculptor friend, an Academy Gold-Medallist, gave me a very interesting instance of this conflict of belief in his particular art. When Alfred Gilbert first took the modelling class at the Royal Academy Schools he insisted that all the students should work by the outline, that being the only method he cared to use in teaching. Most of the men, as is usual, had been trained to look for the form by the planes in mass, and desired to continue to do so. It followed that in a short time Gilbert emptied the class, for the students refused to attend further. He issued an ultimatum without effect and retired. I confess that I follow Gilbert in believing that his method is the most likely to produce original artists ; but the ways of the schools and their vagaries are always amazing when viewed from the perspective of even a few years after.

For long the method of teaching drawing in all the Government Art Schools in this country (and it is not dead yet) was by blocking in a series of squares and straight lines. This was probably invented by a mechanically-minded genius to help students who were weak in proportion to test for themselves with a plumbline the position of one square as compared with another. Thirty years ago the process might have been viewed in perfection any day in the British Museum, carried out by a set of candidates doing drawings for entrance to the Royal Academy Schools. But the eye does not naturally see in squares nor in straight lines, and the result of this method was to produce a lifeless drawing : and not all the working up with stumps to an elaborate state of surface

smoothness in pursuit of finish succeeded in making these drawings works of art. Indeed how could it, when the mind—the most important agent—concentrated on mechanical problems of technique, had lost touch with that sensitive appreciation of character which means artistic vision?

Again, we find some very distinguished artists, with a certain amount of fact to back them, have plumped for the theory that all drawing depends on ovals, or, as they put it, "all drawing is an egg." And they point out that Nature herself works this way. With ovals, therefore, they build up the skeleton of the mass, and arrive at a bumpy contour. Though often useful in helping the eye to build up the different parts, especially in figure drawing, the trouble with this theory is that it tends quickly to develop into mannerism, and leads to a lumpiness of form that becomes grotesque; for instead of the eye being trained from the first to look for the subtlety and reserve of the curves in nature, which will become at once apparent if the straight-edge of a ruler is held up against them, the egg-form persists until the eye itself revolts from the monstrosity. Fernand Cormon, the master from whom I learnt most in my student days in Paris, in making studies for the immense decorations that made him famous had a method which I believe may prove valuable to others. He was exceedingly open-minded and generous in his views of the work of other schools; a little man with the quick movements of a bird, very different from the impression of strength, even of brutality, that is conveyed by his gigantic canvases. Setting himself

at that distance from his model which would give him approximately the same scale as that on which his figure would appear when the whole decoration was viewed at once, and also that at which he could see the whole figure of his model and of his drawing as of about the same size, he would sketch in the main movement and construction of his figure with a few bold lines, and fix the main distribution, as well as the weight of the accents. Over this drawing he then placed a sheet of tracing paper. Moving nearer the model if necessary, he next searched the character of the contour and all details of the features and extremities most thoroughly, working with pencil and modelling all up as far as they could be carried, till finally he had a finished study, usually no more than a foot high.

By this means much of the freshness of a sketch was retained, because the drawing could be completed in a reasonable time before the model or the artist was tired. Afterwards these drawings were carefully squared and enlarged to any size he desired.

Pen and ink is another medium of great beauty and flexibility. It provides an admirable discipline and training in simplifications of drawing for students who are more advanced, because of the deliberation and clear thinking it demands if it is to have any character and force.

Although the old masters used it for sketching in a free and suggestive manner it is only comparatively recently that its resources have been fully explored in response to direct photographic methods of reproduction. In modern times it has become one of the

most popular of all mediums for illustration and advertising purposes, because of the cheapness with which it can be reproduced for printing with type. This has brought it into disrepute with many critics and artists, who are unwilling to allow the word Art to be applied to anything that is not, in the first instance, rare and precious. These would view a drawing only as a personal *tour de force*, like a lyric poem. Mention to them the work of such observers of life and such masters of their materials as Menzel, Vierge, Charles Keene, or Phil May, and it is often set aside and voted of but secondary account in an appraisalment of national achievement in Art.

I believe that such a view is both unjust and short-sighted. Indeed, a strong case might be made for recognition of this form of art as of the first importance nationally, because it is nearer to the popular vision and utterance. For the very best work of this kind is truly akin to the ballad, the folksong and the dance, all of which come straight from the heart of a people, each developing its own form of technique from use, with a perfection that later masters merely develop and expand.

In a recent exhibition of drawings by deceased masters held at the Burlington Fine Arts Club, some drawings by Menzel and Keene were wisely included, and these held their own with dignity, more particularly, in my opinion, in drawings that were not merely studies but showed the full purpose of their genius.

Of the four men I have mentioned here, Charles Keene was probably the greatest artist. Certainly

he was the most original one. He finally evolved a technique of his own, and, what is more surprising, persuaded the public to accept it. This technique was perfectly adapted to express what he wished to say about life. The essential means consisted of small pieces of soft wood sharpened to a point, with flat sides to hold the ink. With these and a watered-brown ink (usually) he painted in broken lines, suggesting in an extraordinarily convincing manner the effect of light passing over objects. This of course only describes the technical side of his art. His craftsmanship is as personal and original as any ever invented ; for that reason perhaps it is not of so much use for students as a more obvious one would be, unless as an inspiration. Both Menzel and Degas are said to have admired it greatly. Certainly he exchanged drawings with the former, whose work he was the first English artist to discover.

Many are prepared to condemn Menzel off-hand as a dull and uninspired worker. I hold that such a verdict is superficial and unfair. It may rather be said that, at his best, Menzel can include more facts without injuring the dramatic force of his drawing than any other draughtsman who has ever lived. His designs for the *Life of Frederick the Great* will always remain among the masterpieces of illustration and are a treasure house of dramatic suggestion. No one can be recommended with greater confidence to the young illustrator as a model. There is not a bad or carelessly drawn hand or foot in the whole of his work. No student is ever likely to get to the bottom of him. He can return again and again to find something new,

but in the effort he may discover a new way for his own expression in Art, and that may be well worth while. I can imagine half-a-dozen quite different talents being evolved out of one drawing by Menzel, and this is no mean recommendation. Most of us are emptied too soon. Of course he has the defects of his qualities, and is lacking in the lighter graces.

Vierge is just at the other pole: the very acme of lightness and skill in handling. There is nothing he cannot do with the pen except to conceal his triumphant cleverness. Like Menzel, he also makes an excellent model for the student who is keen to master the use of the pen, and the two together may be said to cover all that is worth knowing of the technique of the pen.

The extraordinary economy of line employed by Phil May was the direct result of his efforts to obtain a decent reproduction when drawing for the rapid printing and cheap paper of the modern newspaper. In days to come I believe that the best work of May will be studied with as much care as a German or Venetian wood-cut of the Renaissance is to-day. What must be remembered is that May revolutionized drawing for cheap paper. His influence is seen everywhere and it is difficult to imagine what this kind of drawing would be to-day without him. Because it was produced cheaply it does not follow that it was the result of cheap thinking or cheap art. On the contrary, May is a splendid example of the meaning of clear thinking as applied to drawing. Every line that was not vital to the final result he sought was eliminated. So well did May think out what he

wished to express that half the types to be seen in London were revealed and made interesting to the world at large as something quite new. A portrait by him became more of a likeness than the man himself. At the beginning it was his habit to make a very elaborate drawing in pencil of his subject. This he often traced through on to a card, leaving nothing but the silhouette, which he soon translated into a drawing with as few lines of the pen as possible.

To see him put in an eye was an education in itself. It decided the weight of all the other accents in the drawing. I have seen him follow a type he wished to get hold of for half a mile through the streets, usually making a note of the facial angle on the back of an envelope. When once he had it to his satisfaction he would set the portrait down unmistakable and vivid, in any view and with any expression desired, using an extremely constructive and decisive method of drawing. Although he had an excellent memory, and could do wonders with it when pushed, he nearly always used a model for the finished drawing, and this was the secret of the freshness and convincing effect of his types.

On account of the marked individuality of his talent one other name should be introduced here, that of Aubrey Beardsley. Although he died of consumption at the age of 25 he is the author of a school of pen and ink, which has proved to be not merely a fashion, but persists as a living influence to-day. Indeed it is doubtful if the work of any British artist whatever has had such penetrating influence. All over the world his followers still crop

up. No better example can be quoted to the beginner of the advantages of clear thinking in Art, and of the immense power in the hands of a real designer. Though he took his material from all sources, ancient and modern, without scruple or hesitation, as he needed, it came out from his mind as a new revelation, and his own.

In particular, his control of spaces of black so as to suggest different colours, and combined with a very supple line, was truly uncanny, and has not been beaten. Yet, as if this were not enough, towards the end of his life he invented another quite different technique, more sumptuous, founded on French eighteenth-century engravings, yet quite original again. It seems that, as if by instinct, from his earliest efforts he knew that his days were numbered, and willed to concentrate a decade in a year. My first introduction to his work was curious. A whole portfolio of it was sent in to the *Daily Graphic*, then recently started, on the staff of which I was working. Naturally it was turned down as unsuitable; but, not long after, the major part appeared in one of the first numbers of the *Studio*, with an appreciation by Joseph Pennell, and those with eyes to see became aware that a new talent had appeared on the horizon. At that time he was only about 19 years old. His method of working was extremely deliberate, and the whole drawing, apparently, was worked out in his head beforehand, without any of the preliminary trials which most artists have to make. I have seen him drawing at an ordinary dining-room table, with his board propped on a book, and a tall candle at

each hand. Everything was extremely neat and tidy, and there was not a rough sketch nor any sort of material beside him. He drew the design straight away with a hard pencil, and then inked it in: the thing was complete from the start. I believe this was his usual method. His subjects were, no doubt, largely unhealthy, though inspired with real wit; but his technique was that of a master craftsman, and it is from that point of view mainly that I draw attention to it here.

I have deliberately written of these pen draughtsmen thus at length, not for the purpose of trying to exalt them above the great masters in other fields of art, but rather to ask for them a position that, in the widest sense, they have fairly won. It seems well, too, to combat the theory common among the young that it is necessary to be incomprehensible to your fellow men to be considered of account artistically. Most of those who attend our Art Schools to-day are out to make a living, and it is rather in the fields first explored by artists of this type that they are likely in these days to find opportunities to do so.

CHAPTER X. ORIENTAL DRAWING— CHINESE AND JAPANESE

THERE remains another phase of drawing which demands a special place for itself, the Oriental, especially as expressed in the art of the Chinese and Japanese nations. In that of the Chinese is found the roots of both, and they may be treated as one in their ideals. To the Japanese the early masters of Chinese painting and pottery stand in much the same relation as the Greeks to later European art. Japan, being an island, was favourably situated to remain self-contained as a nation before modern means of commercialism prevailed, and so up to 1870 it remained to a large extent jealously guarded from Western intrusion.

In this way Japan became also a treasure house of Chinese masterpieces, from which she developed some extremely personal variations of her own. Of these variations I believe the Japanese print, mainly by reason of its method of reproduction, has by a happy chance become one of the most potent instruments in the artistic penetration of the West. I say this deliberately because the study of Japanese and Chinese paintings is a comparatively recent interest : the prints had conquered before we discovered anything important in the painting. About the middle of last century these prints first appeared in Europe

in considerable quantity, often treated as of little value, and sometimes used for wrappings. Anyone reading artistic biographies of the period must be struck by the surprise, curiosity, and finally pleasure their appearance seems to have caused in the artistic world at that time. Collectors like the De Goncourts in Paris, and artists like Degas and Whistler, were not long in doubt : but more remarkable still was their conquest of the general public in the West, although they were treated rather as toys or knick-knacks.

The art of the West has been affected permanently by their advent, both in line and colour, for they brought with them a real sense of charm, the quality of which is such that, in common with all the finest Art anywhere, it defies analysis in words.

The controlling principle of the drawing here, just as in the case of the Italian I have already described, is by the character of the line, only more so ; the art being mainly in two dimensions, for the Japanese are masters of the silhouette. Colour is used in flat masses to emphasize the pattern.

I remember F. Cormon used to try to define this charm for his pupils by saying that "the Japanese is the composition of perfect taste" ; and though this leaves "taste" still undefined except as something that will support perfection, I think it will not be easily bettered for general purposes.

It will be to more purpose to quote here the opinions of a Japanese critic, Mr. Sei-chici Taki, who has written some very illuminating essays on *Oriental Painting* (Quaritch) which gives us first-hand insight into the aesthetics of the East. Art is a universal

language, but Eastern and Western painters, he insists, obviously hold different views concerning the primary object of Art, a fact which results in a disagreement in technique, as well as in other directions. For instance, he says, oil painting was known in Japan as early as the seventh century, but was employed mainly for decorative purposes (*i.e.*, in the house-painting sense), the reason being that oil-paint does not yield those special features of execution, and so of sentiment, which Japanese painters seek to bring out in painting or drawing. A painting that does not express thought is unworthy of the name, but in Art a thought may be expressed subjectively or objectively. Finally he thus sums up the distinction between Eastern and Western Art: "A painter may use the object he delineates chiefly for expressing his own thought, instead of revealing the idea inherent in the object itself. On the contrary another painter strives to bring out the spirit of the object he portrays, rather than to express ideas of his own that may arise in association with the object. In general, Western painters belong to the latter class and those of Japan to the former, the one (West) laying stress on the objective and the other (the East) on subjective ideas. Accordingly, in Occidental painting, in which the expression of the spirit externally manifest in the object is made the chief point, human portraiture (*i.e.*, painting of the figure) necessarily claims the first consideration. Conversely in Japanese pictures, flowers, birds, landscapes, even withered trees and lifeless rocks are esteemed as highly as God's highest creation. . . .

“ Thus the Japanese adore natural objects not so much on account of their external beauties as for their efficiency in suggesting mental reflections. Strange as it may sound personification is rarely found in Japanese verse. While man is often compared to inanimate objects, rarely are inanimate things endowed with human feelings and purposes. For example, female beauty is often likened to the charms of the cherry blossoms, but never the latter to the former. Such is the case in our literature and so it is in our Art.”

On the technical side he is equally explicit in pointing out the fundamental difference in the intention of both arts. “ Anyone,” he goes on, “ with an extensive knowledge of our pictures cannot fail to discern this common characteristic of composition, namely, that the centre of a picture is not found in any individual object, for the guiding principle of the synthesis is expressed in the mutual relations of all the objects treated. In other words, in Japanese painting no serious attempt is made to give all-exclusive prominence to any one particular object, but, instead, the effect of the whole is of prime importance. Hence in the minds of our painters, not each and every portion of a picture need be accurate, but the picture as a whole should be microscopically complete. Such is the inevitable outcome of stress laid almost exclusively on subjective ideas.” It is only right to say, however, that most of these aesthetics of the East have, of recent years, been experimented with and adapted, or adopted, for Western taste in the various new movements or -isms in Art that have sprung up in the last twenty years.

The brush is the favourite tool of both Chinese and Japanese schools of painting, and both are masters of all its resources in line and mass. In spite of their amazing skill in its use, however, I cannot agree that they have arrived at such a perfect representation of form as the Greek of the fifth century B.C. in his vase painting. There is always something bizarre, something of the monstrous magic of their dragons, about the line of their greatest artists with which a Western eye can never feel quite comfortable.

Mr. Taki tells us that the ideal of a Japanese painter is to represent an object or scene so as to express its essential attributes with the fewest strokes possible. Only a quick uninterrupted stroke can do this; slow and painstaking labour is evidence of mediocrity. This means that their ideals are impressionistic altogether, and their aim is to excite the imagination of the onlooker to the utmost. Nevertheless it is a taste that is necessary for the proper appreciation of its intentions. This sort of work is done almost entirely from memory, though the artist may study his motive for days before setting it down on paper.

Their broken line work in landscape, however, is wonderfully vital and expressive in its character, every resource of the brush being used to give variety. This is all subject to rule, so much so that according to the old Chinese academic teaching there are sixteen different kinds of strokes to represent the structure of mountains, each with its separate name, for example, Che-tai-ts'un (wrinkled like a folded belt), and Fan Tou ts'un (wrinkled like alum crystals), where the

former corresponds to stratification, and the latter to angular forms and rock cleavage.

Of recent years European critics, following the lead of the Chinese and Japanese, have begun to assign a great importance to the black and white paintings called Sumiye (india ink paintings), by the old masters of the East. There is no doubt of their extraordinary interest to artists. Nothing more impressive, in the way of mountain landscape especially, has been done by any nation.

Technically they are of two kinds, one based on line and the other entirely a mass treatment. To quote a Chinese description: "There are two modes of applying the ink, namely, P' O⁴ Mo and P' O¹ Mo. In the first of these two styles the rough outlines are first drawn in light ink, after which convex and concave parts are executed separately, darker shades being added step by step until they produce a tone glistening and lustrous. The other style P' O¹ Mo is one in which the connecting parts of objects and other essential portions are rendered in light shades, over which are delineated in a dashing stroke necessary adjuncts in a darker shade."

With the Japanese the treatment of this lineless or mass method is simpler. The stroke is from within with a full brush pressed out to make the exact contour without the use of any guiding line, and any further modelling is superimposed on this silhouette in darker touches, each of which completes the modelling of its plane at one stroke. This is true painting and exceedingly difficult to do. The primary thinking out of the exact form of each touch must be perfect, and

finished from the first ; there can be no retouching. The effect is astonishingly finished and complete. Perhaps the greatest Japanese master of it is Niten. In the British Museum we have a magnificent example of a Chinese rendering of this style in the celebrated painting of two geese resting.

The only European I know of who really mastered this method of work was the late Joseph Crawhall. He got his methods from a close study of the work of the Japanese and at his best did not fall short of his masters. I know that he worked altogether from memory, destroying drawing after drawing until he got what he wanted, to the disgust of the dealers who were waiting to acquire anything he would let them have. It would be difficult to imagine a more fastidious craftsman ; yet he rarely spoke of his work, even to intimates, and was more generally known and appreciated in the world he frequented as an exceedingly skilful horseman.

The Japanese artist usually carried his subjective treatment into his portraiture. His picture of a hero, therefore, becomes purely a matter of the artist's own fancy, without any regard to what his physical appearance might have been. By this simple means there is no deception and no disappointment : it is the way the gods were made of old. That he can make a likeness in the European sense if he is put to it there is no doubt.

To illustrate this side of their art I would recommend students to look up the reproductions of the roll paintings by Toba-Sōjō in the Print Room of the British Museum ; especially that from the temple at

Kioto, which represents incidents in a cock-fight. Here the minute rendering of varied character in the types is amazing, witness especially the smile on the face of the man looking at the cock in the cage, rendered with a boldness and economy of means that recall some drawings by Rembrandt combined with just a touch of the modernity of a Phil May. These belong to the Kama Kura period, 1186-1335 A.D.

CHAPTER XI. SOME NOTES ON THE TEACHING OF DRAWING IN HIGH SCHOOLS

IT may be well now to consider a few of the difficulties that may be anticipated in carrying out a training of the kind just sketched, and how they may be overcome. The most obvious one is that of a training in "taste," so many are the opinions as to what constitutes good taste or bad. Most people believe that their own taste is adequate to their needs and better than their neighbour's, and in education they seem to expect it to possess the attributes of a boot-polish. It is a delusion! "Good taste," like other good things, can be acquired only with time and trouble. It is really a matter of experience. Again, it is an idea not uncommon to imagine that good taste is somehow controlled by variations in the social scale. This is also a delusion. The peasant art in many countries is in as good taste of its kind as that of princes. Bad taste generally arises when the one section begins to ape the qualities of the other. At the same time it is generally acknowledged that those who have the good fortune to grow up surrounded by beautiful things instinctively have a tendency to prefer objects with similar qualities.

Painting is more difficult to understand, both

because of its technicality and because it is largely controlled by temperament. Nowadays the resources of the world are set out so admirably in the arrangement of our great museums, and through the marvellous development of photography and electrotyping, that the means of seeing and studying the work that has been done since man became a civilized being is brought within the reach of everyone who wishes to know about them. This is, of course, specially true of the life in large towns.

MEANS OF TRAINING

I must next consider the means to forward such a training. First of all, I would recall to all who may be placed in authority the saying of Francis Bacon, Lord Verulam, that those who have power should choose the position "not of *dictators* (whose word shall stand) but of *consuls* to give advice."

MISTRESSES

I believe that the results to be aimed at are not too difficult of attainment, when the training of the children is guided by mistresses who know their business. I mean by this, mistresses who can both draw themselves and know how to teach. But the first condition that must be conserved in the drawing up of any system of teaching is that it should be one in which the teachers can preserve their initiative in actual practice, and that they shall always feel inclined to use it. For these reasons the syllabus must be drawn widely, so that every teacher can find scope

to get the best work out of herself and her pupils, choosing in detail the directions she feels most comfortable as regards her own talent. I would also insist emphatically that only girls of real ability should be encouraged to take up this work, and I am convinced that they will find this kind of teaching both inspiring and better worth while than the severe competition of the commercial market or the production of little pictures which few people want. To do their best work, however, they must have leisure and encouragement also to practice and exercise their talents privately, otherwise they must grow stale. Some have expressed the fear that the monotony of teaching children and the disappointment of seeing the promising ones constantly passing away is dull and disheartening for girls who have real talent. I deny that this need be so. Undoubtedly the most valuable teachers are those who are really accomplished in the work they are teaching. To teach properly means to clear one's own mind, for it is impossible to convey anything clearly to others, and particularly to children, unless one has sifted and so simplified what one does know. In this sense teaching becomes most valuable to the teacher.

Again, anyone who can draw will not do to teach children. She must be one who has also been trained to teach them.

The general course of training for drawing mistresses in primary and secondary schools which has been worked out by the Training Colleges is satisfactory on the whole, and presents few difficulties up to Stage IV. It is after this that the real difficulty

begins, as we have discovered in the Art Schools. In my experience too many mistresses have no definite goal in view, beyond the handing on to their pupils some little technical accomplishment which they themselves have acquired. It is here that the initiative of the born teacher will find its opportunity.

In teaching beginners to draw it is necessary to give as models only such objects as have a definite form. Construction is necessary to good drawing and you cannot teach construction from objects that are ill constructed. For this reason, after the kindergarten stage toys should not be used as models. In these early stages there is no need that these models should exhibit form of a subtle kind, but it should be form that owes its existence to some quality that makes it useful.

Proceeding forward from here, the pupil should be led by easy stages to form that is studied—to, say, the drawing of a Greek or any good hand-thrown pot, and so on to the cast or plant-drawing from Nature.

When they have reached the head, some early Florentine busts or reliefs will probably be found more stimulating than the Greek. The latter requires experience of drawing from the "life" itself as well as some knowledge of what Art is, as distinct from Nature, before the beauties of its simplifications will reveal themselves. A light background to the model will be found best for beginners. An object of *one colour*, and that *not dark*, should be used, because the revelation of form by light and shade is thus the less impeded. It cannot be repeated too often that

drawing depends upon seeing clearly, and it is impossible to convey clearly to others what one does not understand because one has not clearly seen it oneself.

As said before, pencil and white paper are the best materials to use to start with. The use of charcoal and the brush is better postponed until real command of these simple materials has been obtained.

All my experience goes to prove that those schools which have their system of teaching well organized and disciplined in the earlier stages produce the best work in the later stages. Up to 10 or 11 the pupils can be allowed to draw rather as they please ; but then, if any good is to come of the teaching, discipline should begin to be applied. Nothing worth having is done without concentration and hard work and these virtues are not to be cultivated without discipline.

The peculiarity of genius, of course, is that it always applies discipline for itself. But genius being rare, the majority of children, as well as adults, must have their discipline applied for them. When I speak of discipline in this case, however, I do not mean the application of some rigid system of uniformity, but rather a training of the powers of concentration towards the reaching of a goal. Children must begin to draw objects set before them with serious attention to construction and proportion. It is nonsense to say that this need mean dullness or too much difficulty any more than to teach that $2 + 2 = 4$ at the same age. A good mistress can, I know, excite and hold the keen attention of a class of children at model drawing, when she shows them how, by the addition

of a wash of colour on the shaded side, she makes the flat surface of the drawing appear round and in relief, just as perfectly as if she told a fairy tale.

A thing done wrong must be done again until it is right. There is needed, in fact, the kind of discipline that is aimed at in the training of Boy Scouts : a willing and intelligent submission to the rules of the game rather than a rigid military model.

Above all, at the beginning choose simple objects, but at the same time try to choose objects that have an interest for the children or can be made interesting to them. Keep well within the child's power to perform at first, rather than attempt work which is showy but inaccurate. Finally, in teaching drawing it is better to err on the side of simplicity of treatment. Drawing is the most sensitive point in all Art work and a sure test of its well-being. The first sign of slackness in the teaching of drawing in a school will show in the work of the children at once.

MEMORY DRAWING

It is by our memory of fine things that we are able to compare and make for ourselves a standard, and so to judge of what is good or bad. The training of the memory, therefore, both for form and colour, becomes of real importance in the educational scheme I propose. It is here that the so-called "imagination" drawings of children have their proper place. "Imagination," as I have explained before, is the wrong word. They ought to be called "memory" drawings. Frankly, so treated, they are stimulating

and of great educational value to the child. In the ordinary cases the difficulty is that most such drawings are memories of things seen by the children in favourite picture books. Every teacher of drawing has been shown drawings of "fairies" as evidence of wonderful *imagination* in children. They are all very much alike in their general characteristics and rarely show any original thought or observation.

Much more rarely does one see the work of a child who has eyes to see for himself. When one does, however, the freshness of observation and the *naïveté* of expression excites both the imagination and admiration of the elders. This is the thing to cultivate by every means in our power.

At first it will be enough to train the memory for facts in relation to one another as in ordinary drawing ; but the most valuable part of the training will appear later when we can apply that *strengthened* memory to the appreciation of beautiful things, especially such things as time has removed from the popular platform of fashion. These will have as essential qualities harmony, simplicity, and form appropriate to use and to material. There is no absolute test of beauty, however, and probably this is just as well, or we should certainly lose that suggestion of the infinite, which is the final charm of beauty itself.

COLOUR

Colour is most important in any educational scheme. It is more decidedly a gift or instinct than drawing, and therefore it is more difficult to draw up

rules for its teaching. But as the ear can be educated to a nicer distinction of sounds in music, so the eye can be helped to a more sensitive appreciation of shades of colour.

I recommend as a sound practice the tinting of outline drawings with flat washes in their local colours, more particularly in plant drawing, where it is most obviously simple and effective. At almost any time, however, it tends to render the object drawn more intelligible to a beginner. Explorers tell us with general unanimity that savages can rarely recognize a line drawing in black and white, but will usually quickly do so if it has been coloured with its local tints, and indeed the principle included in this seems to be a natural one to most children when they first attempt drawing. For a training of the colour-sense in girls, however, I am convinced that embroidery presents the best means. I strongly advise, therefore, that embroidery should be encouraged in all girls' schools. Most girls take to it naturally ; indeed the desire to work something with the needle is probably an instinct inherited by women from the earliest times. From their ancient work with the needle and the plait have grown our textiles industries.

FORMAL WRITING AND LETTERING

Just as the handwriting we know to-day has been developed gradually from the old picture-writings of the ancients, so we may find a return to earlier and more craftsmanlike methods of teaching writing, stimulating in a high degree, especially for children.

The making of uncials and half-uncials (say 1 in. to $1\frac{1}{2}$ ins. in size) is an admirable introduction to decision and boldness in making forms which are considered and fixed beforehand, and so constitutes a very useful introduction to drawing. It is well within the powers of any normal child and is one of the best of trainings for hand and eye co-ordination.

The various round hands brought up to date on these lines are also, I believe, more useful than ordinary writing methods in teaching neatness, deliberation, and firmness of script.

This will not appear a difficult programme to get carried out, but from its very simplicity it will be found so in practice. The pitfalls about it are so commonplace and obvious that it takes the best sort of alertness and persistence to avoid them. The chief of these are the love of novelty and the desire for something effective but easy of execution.

None of the things here given are easy to do well, but very easy to do badly: good results must not be expected immediately but only after real work.

In the British Museum there is a tablet recording the specifications for the laying of a marble pavement in a Greek temple: from the severity of the tests demanded from architect, builder, and workmen to insure the perfection of this work we get some idea of the spirit that went to produce the final splendour of Greek sculpture.

Might we not try to attain to something of this spirit as an ideal whereby we may lay a good foundation for the teaching of Art in our ordinary schools?

After nine years watching the teaching of drawing

in the G.P.D.S.T. schools I am convinced of the advantage of limiting the number of art subjects taught to the children as here suggested.

There is always the temptation to add something that appears effective for the moment, modelling, wood-carving, metal work, etc., especially something different from other people, but each one added will but dissipate energy that should be concentrated, out of the hour and a half a week which is all that can be spared for Art in the general education of a child to-day.

Drawing remains the key to all the arts and crafts so on it let us concentrate our most serious efforts.

CHAPTER XII. THE ILLUSTRATIONS

THE illustration of this book is an experiment which I trust will prove of practical use to both teachers and students.

In the first part I have chosen a series of drawings by masters, chronologically arranged from the earliest periods of Art as a definite culture, coming gradually up to the present day.

The list is not intended to be exhaustive, for, of course, in view of the limited space there are many great draughtsmen whose work had to be omitted. In those that have been included I have endeavoured to display in an easily grasped form an illustration, suitable for beginners especially, of those vital principles on which drawing as a true Art depends.

In the text I have enlarged on these principles, but the drawings themselves can speak more eloquently on these points to all with eyes to see: for the seeing eye in this case is really more essential than the hearing ear.

As a special feature I have included a group of four progressive examples from the French crayon portraits of the sixteenth century because they are not well known here, and they happen to illustrate my theme completely. In no other case that I know of in the history of drawing is it possible to study so

effectively the rise and fall of a great school of draughtsmen in so concentrated a form. All the drawings present similar characteristics which are most obvious in the first and all deal with the same motive portraits, so comparison is easy.

Springing from the same origins as Holbein (Flanders was the home of Jean Clouet as well as several of the more celebrated artists), and probably owing something directly to his methods, these drawings are more limited in their science than those of that great master ; but, on the other hand, they nearly all have "charm," that indefinable quality which is the gift of the gods and an excuse for almost every failing in Art and Nature.

As in the case of Holbein, the drawings were made as the raw material from which the portrait was painted. They did not leave the artist's studio except on loan or hire to be copied by others. The medium in which they have been executed is mostly red and black chalk, though other colours are sometimes sparingly added. No doubt this rapid method of working was forced on the artist by the impatient aristocrats who were his sitters, and to whom the artist was merely a superior sort of artisan. There are no portraits of humble folk by any of these painters, as only the nobles in those times could pay for or trouble about such luxuries. In the handling of these limited materials, however, they became masters second to none.

As time went on these crayon portraits in France began to be wonderfully elaborated and executed as individual works of art. So we find Catherine de

Medici, who was the first seriously to collect them, asking for a portrait in crayons because it was "more quickly done."

These portraits thus became a fashion at Court and were gathered together in great albums as photographs are to-day. A favourite portrait was copied by different hands into different albums, and naturally in these circumstances they vary greatly in quality. Some are downright bad, but the best remain among the most delightful things in Art.

The vogue for them lasted from about 1520, when François I got Jean Clouet (also called Janet) to draw most of the celebrities of his Court, up to 1620, that is to say, one hundred years. Then the tradition seems to have been lost and has never since been fairly recovered.

In the second part, by the courtesy of the Council of the Girls Public Day School Trust and the headmistresses of the schools, I am able to show a series of drawings done by High School girls from 11 to 17 years of age, all of whom have been trained to draw on principles generally following those advocated in this book. I think, and most experts who have seen them agree with me, that the soundness of these principles for teaching purposes is most admirably displayed in these drawings.

Some nine years ago Mr. George Clausen, R.A., Professor Tonks, Professor Selwyn Image, with Mr. Vignoles Fisher, and myself a little later, were asked by the Council of the Girls Public Day School Trust to act as an Art Advisory Board with a view to reorganizing the teaching of drawing in the schools controlled by it.

From the beginning it was clear that in order to do this effectively two main points had first to be considered :—

(1) The strengthening of the powers of observation in large numbers of girls by training the hand and eye to act together with precision through drawing.

(2) To devise some definite training of the aesthetic sense in girls, at an age when their minds are most impressionable to such influences, good or bad.

This latter is an aspect of particular importance in girls' schools, for the decoration of the home, as well as the children's early training in taste, are in the hands of women. Up till recently any instruction in this direction has been left to chance influences. For the first we recommended drawing with the point because it is the oldest, the simplest, and best tested of all methods of teaching drawing, combining a training in discipline of eye and hand through a sensitive appreciation and delineation of form.

For the second, embroidery, with some study of design, as applicable to it, seemed to combine the most convenient introduction to both theory and practice of all the crafts. Work with the needle comes naturally to most women and embroidery has further the advantage of providing an admirable introduction to colour problems at the same time.

Later, lettering and illuminating with some free design were added to the syllabus as a variation to suit different temperaments.

The steady rise in the average of the work sent in seemed to prove that we were working on the right lines. Later this point became clearer—that while

there was always only a limited number of girls who would learn to draw well with light and shade in the round, there was a further and probably more considerable number who, though weak and even helpless in drawing in three dimensions, would work at a pattern with real pleasure and skill, the more so if they were given the opportunity of working it out with the needle. This lead was accepted with the condition, however, that drawing in the round be continued with it, because we found that this drawing in the round remained the best discipline for embroidery also.

I.
DRAWINGS BY
THE GREAT MASTERS



By permission of the British Museum.

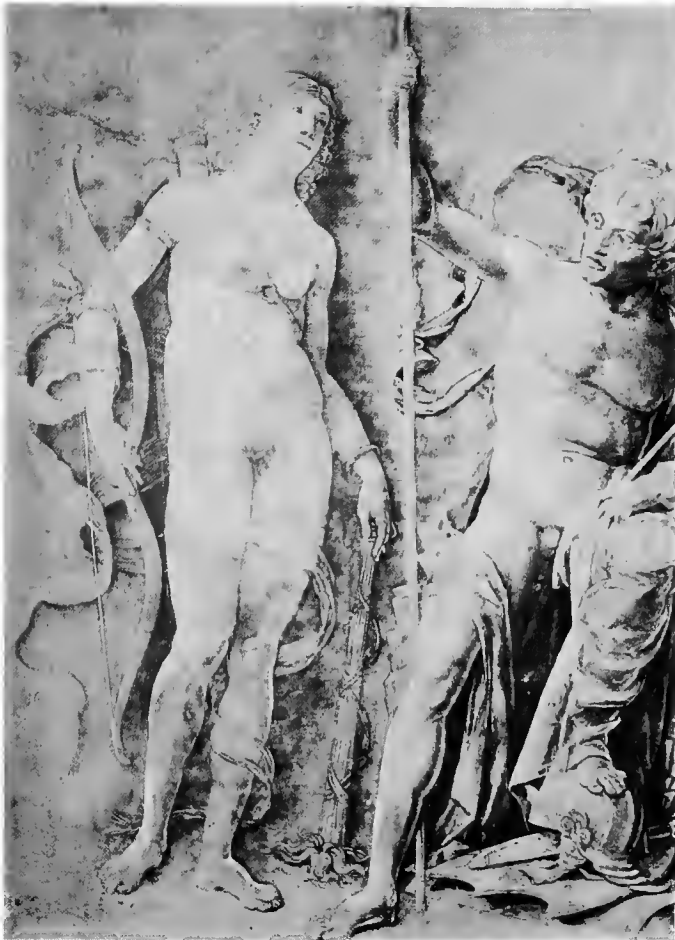
I. Drawing on one of the white Athenian vases (date about 500 B.C.) in the British Museum. The quality of the drawing on these vases varies, but that on the finest of them presents the most marvellous use of pure line decoratively and sensitively that has been accomplished by man. This is drawing in two dimensions in perfection. To appreciate its subtleties, the originals themselves must be studied, because no reproduction will do justice to the vital qualities of the line.



British Museum.

[Photo by Donald Macbeth.

II. Horsemen from the Frieze of the Parthenon (British Museum). I give this reproduction to illustrate the Greek method of development from two dimensional to three dimensional drawing, for I believe the Greeks found the bas-relief the most satisfactory way of expressing it. All the principles that govern fine drawing are set out here. The outline both above and below is decorative, and also full of character and life. Note there is never any confusion for the eye between the essentials of the different parts expressed. The body is stated in its exact thickness instantly, and so is each arm and leg, yet all remains part of the whole design. When the accents fall, there you will find the detail. From the accents the eye is led by broad simple spaces back to the main contour, thus emphasizing the unity of the whole.



British Museum.

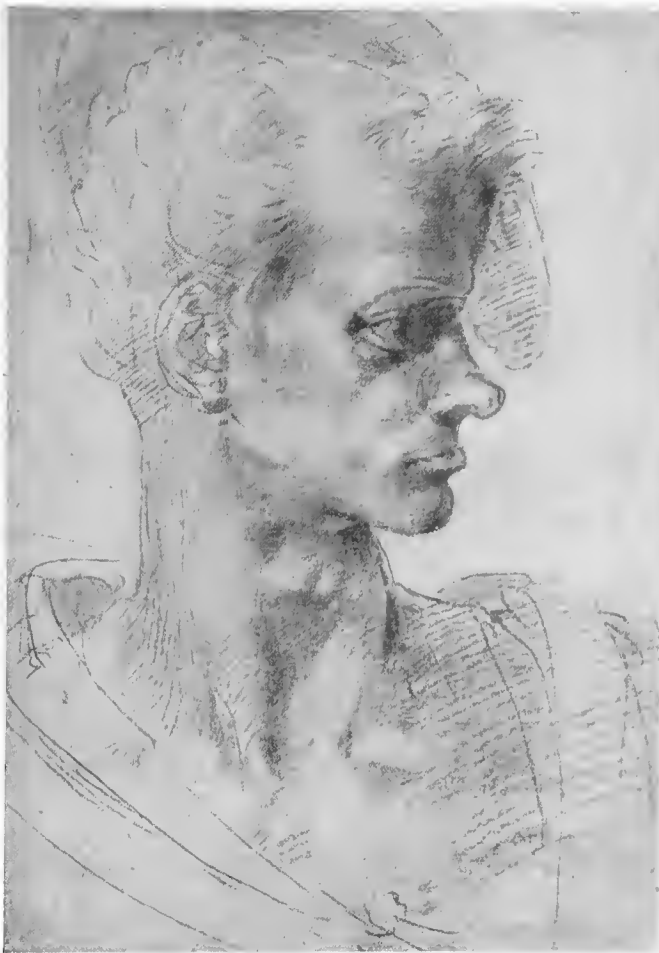
[Photo by Donald Macbeth.]

III. Drawing by Mantegna in British Museum. Here we find Mantegna, the first of the great masters of the Renaissance, following up the lessons of the Greeks and, by studying their methods in the bas-relief, repeating their effects with drawing on paper. Mantegna was the first of the painters of his time to be active in the recovery of the works of ancient Greek Art, which were dug up all over Italy in response to the awakening of learning in Italy in the fifteenth century.



[Photo—Braun et Cie.]

IV. Studies for the Virgin of the Rocks by Leonardo da Vinci, the first of the great trio, completed by Michael Angelo and Raphael, who fixed the course of Western Art on the lines it has continued to this day. In the child's head, especially, his method of working is made obvious. The line gives the character of the contour, and with the shading he builds against it to give the sensation of thickness.



By permission of the Chancellor, Masters, and Scholars of the University of Oxford.

V. Head of a soldier, by Michael Angelo, from collection at the Ashmolean Museum, Oxford. This is probably a study for his cartoons of soldiers bathing in the Arno, done in competition with Leonardo, who was about twenty-five years his senior. It belongs to the period just following the completion of the painting of the ceiling of the Sistine Chapel. At that time Michael Angelo was still drawing mainly by sight alone, and did not exaggerate the drawing and action of his figures as he did for special purposes in his later period. For this reason, these early drawings are the best for students to follow.



British Museum.

[Photo by Donald Macbeth.]

VI. Pen drawing by Raphael in British Museum. I have chosen this slight drawing by Raphael because it displays his method conspicuously. The contour gives the character, and very little shading is used to express thickness. Note how his innate sense of elegance comes out in the treatment of the hands and feet.



British Museum. [Photo by Donald Macbeth.

VII. Study by Ingres in British Museum for his painting of "The Golden Age." I give it in this place to illustrate the continuation of the tradition of Raphael into modern times. The methods used are practically identical in each.



British Museum.

[Photo by Donald Macbeth.]

VIII. This, from a beautiful drawing by Rembrandt in the British Museum, shows what is something of the opposite method of drawing from the two preceding. Here the drawing is mainly dependent on the accents, which are wonderfully distributed to suggest the thickness and mass of the figure. The line is less insistent and more lost and found, expressing the figure as bathed in light. The original, in various tones of brown, should be studied at the British Museum.

No reproduction would do it justice.



IX. Portrait of the Earl of Surrey, by Holbein the younger, from the Royal collection at Windsor. For command over his line and making it express every varied characteristic that he desired, no one has surpassed, if ever equalled, Holbein. In this drawing, note the subtle variations in the drawing of each eye, the nose, the line of the mouth. Also the exact curve in which the drapery falls over the shoulders, thus giving the exact thickness of the body. The original drawings are mostly done on a flesh-coloured ground. From the way this is washed in, we learn that Holbein designed each hand for the exact space it finally filled. The details of the features are touched in with red chalk, and the modelling and weight of colour in eyes, hair, and hat added with black chalk.



British Museum.

[Photo by Donald Macbeth.]

X. Portrait of Jacques, Ricard de Galiot, Seigneur D'Assier en Quercy, by Jean Clouet. Salting Collection: British Museum. This, with the three following drawings, represent a hundred years of drawing in sequence. I do not know of another case in which a particular school can be followed for so long, the same motive portraiture being continued throughout. Jean Clouet, the first of the school, came to the Court of François I, from Flanders most probably, and drew all the principal characters of that Court for twenty years. This drawing is expressed in terms of pure vision, the drawing being by the character of the contour without any *parti pris* except "taste." The means used are, like Holbein, red and black chalk, in line mostly. Though not so powerful as those by that master, his portraits are extraordinarily convincing as likenesses with a charm that is peculiarly their own.



[Photo by Giraudon, Paris.]

XI. Portrait of Mary Queen of Scots, as Dauphine (Bibliothèque Nationale, Paris), by François Clouet, the son of Jean, and the best known of the French portrait painters of the sixteenth century. Here we have the same methods of drawing carried a little further: the eyes and features are more completely rendered; at the same time, the whole is probably touched a little by influences from Italians like Primaticcio, who were working for the King of France in Fontainebleau at the same time.



[Photo by Gira don, Paris.]

XII. This is called a portrait of Louise de Lorraine, Queen of France; but Dimier, the best authority on these drawings, says that it is that of an unknown lady; the artist also is unknown. The original is in The Bibliothèque Nationale, Paris. Here we are back again at "pure vision," but controlled by perfect taste. As a work of Art, this is perhaps the climax of all the French crayon portraits of the sixteenth century; Pierre Dumoûtier may have touched a similar level in his best work. It was done as a drawing only, and not to be a study for painting, and carries to their conclusion the sure methods of Jean Clouet. Here is the same keen perception of line and character, perfectly expressing life; all the archaic stiffness has disappeared, and we are only conscious of a subtle charm.



[Photo by Giraudon, Paris.]

XIII. Portrait of Gabrielle d'Estrées in 1590, attributed to François Quesnel. (Bibliothèque Nationale, Paris.) Dimier gives this also to an unknown artist; certainly I do not know of any other drawing by Quesnel which is so complete. Here, for the first time, we see the seeds of decay in the drawing of this school. The method of seeing is still in the tradition of the Clouets, but the drawing has lost its dependence on line and is beginning to challenge effects belonging to painting, thereby outstepping the limits of its materials with the usual dangerous results. To put the matter another way, a sculptor, looking at the photos, said he could make a good model from the first three, but would have difficulty with this last, because its quality is less dependent on form and more on the suggestions of colour.



British Museum.

[Photo by Donald Macbeth.]

XIV. This drawing, by J. F. Millet, from the collection in the British Museum, shows the characteristic monumental effect he obtained by observing his motive from a distance. The first plane of the picture has been taken about thirty yards from the eye. By this means all perspectives are less abrupt, and the planes and masses present themselves to the eye in their simplest terms. This was Millet's contribution to drawing. I do not think any other artist used these facts to the same purpose before he showed us the full significance of this way of seeing. Note the obvious searching of the character of the contour in silhouette.



From the collection of Edmund Davis, Esq.

XV. This drawing of a ballet dancer by Degas illustrates the contrary method of looking at a subject from that of Millet. Here the first plane is taken very close to the eye, only a few feet away; the figure is drawn as if looked down on by one standing. This means that many complicated foreshortenings have to be rendered and the problems opened to a draughtsman increased in number. This drawing is also interesting because it was a gift by Degas to a brother-artist, Legros.



XVI. Part of a drawing by Menzel, done for a periodical about 1850. Note the weighty effect of the whole, the novelty and boldness of the composition for the time ; also the completeness of the drawing of the hands and all the details. Menzel succeeded in putting more facts into his work without injury to the dramatic force of the whole than almost any other artist. In the early nineties, Manzi the printer to Goupil, who possessed one of the finest collections of modern art in Paris at that time, told me, when showing some drawings by Menzel, together with others by Degas, that Degas had said to him that Menzel was one of the only living artists against whom he was content to compete as a draughtsman. It was a surprising saying, and I have never forgotten it.



From the collection of Charles Emanuel, Esq.

XVII. Langham study with pen by Charles Keene. Interesting as showing the deliberate methods from which Keene evolved his later and more familiar style. It also reveals the influence of Menzel; indeed, Keene may well have seen the Menzel drawing reproduced here. Keene was one of the first artists in England to take notice of the work of Menzel, although he knew little of Germany and less of German. Later in life, Keene was particularly proud to learn that Menzel used to take in *Punch* for his (Keene's) drawings, and, in the end, Menzel sent him some of his own originals to be exchanged for some of Keene's.



XVIII. Study by Phil May, showing his method of sketching in pencil and his very personal manner of searching the character of the line. When making a pen drawing from such a study, he simplified all to the fewest lines possible. May's methods of simplification with the pen were invented by him to meet the difficulties involved in rapid printing on poor paper for the daily press. Few of the younger generation of draughtsmen are aware how individual and novel they were at the time, for they have become part of their everyday experience now.



XIX. These are from a series of woodcuts illustrating a Japanese popular book on Natural History done by Yonego Kobayachi about fifty years ago. I give them to show how full of character and varied is the artistic use of line by artists of that nature, even in a work for purely popular purposes.



British Museum.

[Photo by Donald Macbeth.]

XX. Two geese, from an old Chinese painting of the Sung period. One of the greatest treasures among the Oriental paintings in the British Museum, and a magnificent example of the use of line and mass.

II.
DRAWINGS BY
HIGH SCHOOL GIRLS



XXI. From a drawing in pencil by Phillipa Castle (age 13).
(*Queen Anne's School, Caversham. Drawing Mistress, Miss Moxon.*)



XXII. Children dancing, by M. Wood (age 13).
(*Sheffield High School, G.P.D.S.T. Drawing Mistress, Miss Dadd.*)



XXIII (a).



XXIII (b).

XXIII (a), (b), (c), (d). These drawings of everyday objects, which combine lessons in construction and perspective, together with plant drawing, are part of a set of five drawings sent up for the Girls' Public Day School Trust Certificate for *proficiency* in Stage III by Brenda West (age 15). This is the first stage in which there is an examination. They were awarded a pass with distinction. I give them together here to show the sort of objects that are useful for instruction and the sort of disciplined drawing that can be made from them with advantage.

(Brighton High School, G.P.D.S.T. Drawing Mistresses, Miss Waugh and Miss Cornock.)



XXIII (c).



XXIII (d).



XXIV. Plant drawing, an example of the use of
outline alone, by M. Collister.
(*Wimbledon High School, G.P.D.S.T. Drawing Mistress,
Miss De Lisle.*)



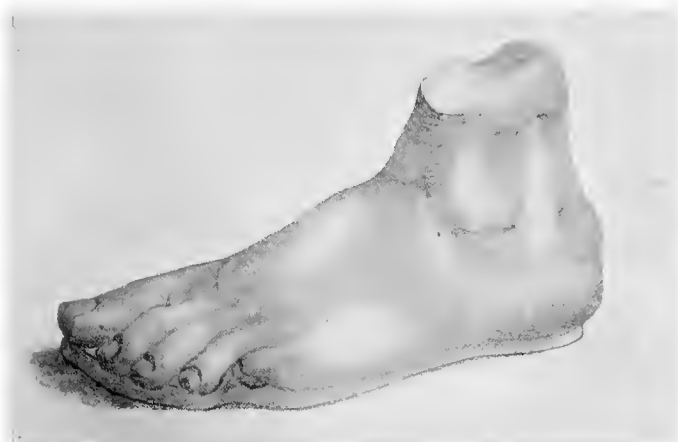
XXV. Plant drawing in colour. Note the outline has first been carefully drawn in pencil. M. Joyce Watkins, age 16.
(*Ipswich High School. G.P.D.S.T. Drawing Mistress,*
-Miss Fletcher.)



XXVI. Example of shaded drawing of simple objects, excellently varied for shape and character, by Mollie Goodwin (age 14).
(*Queen Anne's School, Caversham. Drawing Mistress, Miss Moxon.*)



XXVII (a). Examples of progression for the introduction to the study of form. Shaded drawing of Greek pot, by K. Rose (age 15).
(*Ipswich High School.*)



XXVII (b). Shaded drawing of a foot, from cast, by M. Gaze (age 17).
(*Putney High School, G.P.D.S.T. Drawing Mistress, Miss Beach.*)



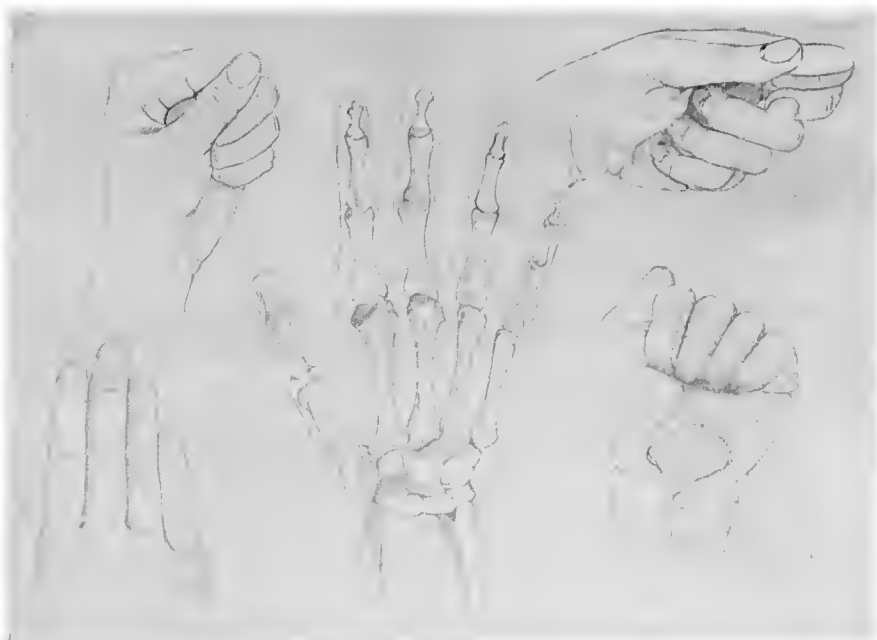
XXVIII. Perspective study from Nature in outline, by D. Slight
(age 16).
(*Tunbridge Wells High School, G.P.D.S.T. Drawing Mistress,
Miss Cornock.*)



XXIX. Perspective drawing from Nature (shaded), by
J. Holleby (age 15 and 11 months).
(*Sheffield High School, G.P.D.S.T. Drawing Mistress,
Miss Dadd.*)



XXX. Study of a cast from the antique (Stage IV),
by Vera Rose (age 15).
(Wimbledon High School, G.P.D.S.T. Drawing
Mistress, Miss De Lisle.)



XXXI. Study of hands from life (Stage IV), by Joan H. Sims (age 15).
(*The Belvedere School, Liverpool, G.P.D.S.T. Drawing Mistress,*
Miss Laverock.)



XXXII. Drawing of a fellow-pupil from life (Stage V), by May Whitehorn (age 16).
(*High School, South Hampstead, G.P.D.S.T. Drawing Mistress, Mrs. Küch.*)

